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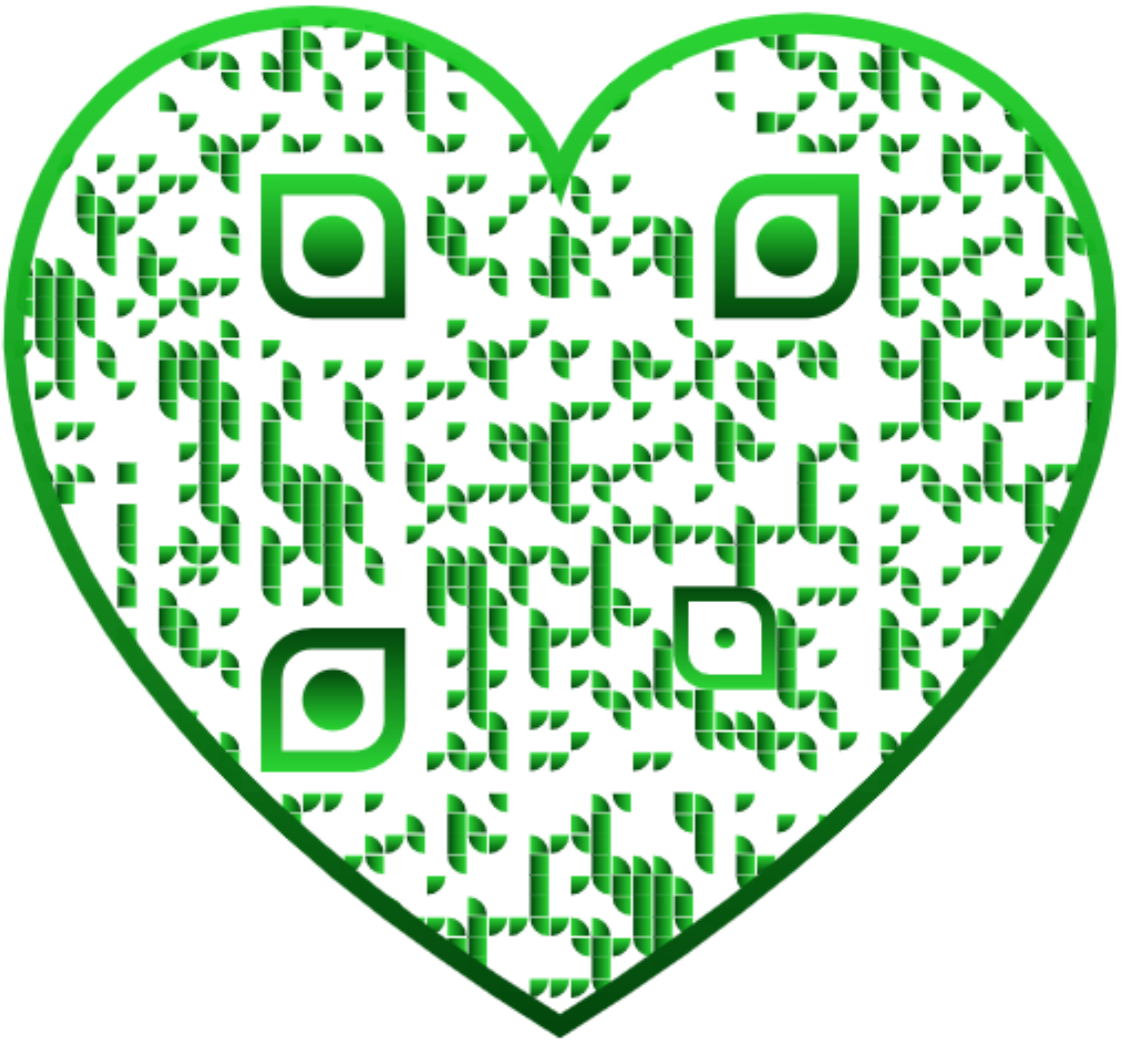

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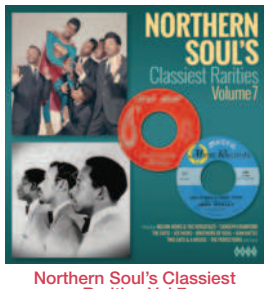

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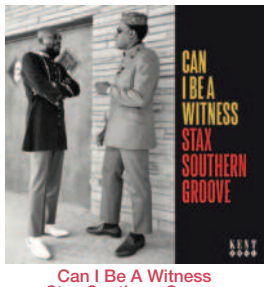

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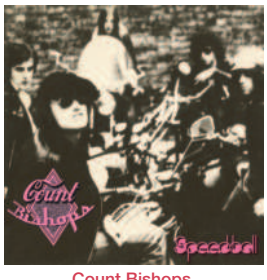

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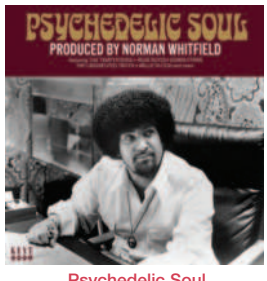

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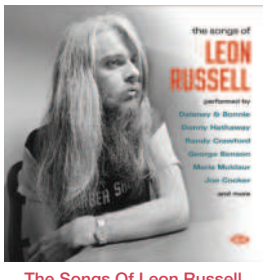

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TesseracT performing 14 songs over 2+ hours. Highlights include "Nocturne", "Eden" & "King"

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CD/LP

Debut album, a jazz rock fusion from the collaboration of bassist / songwriter Nick Beggs, keyboardist Adam Holzman and drummer Craig Blundell

Ozric Tentacles

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PROG MAGAZINE

Richard Barbieri

Under a Spell
CD/2LP

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UNCUT

Giancarlo Erra

Departure Tapes
CD+DVD/LP

"an album of this beauty is worth getting lost in"
CLASH

Jon Gomm

Secrets That Nobody Keeps
CD

"One of the world's most successful, gifted and inspirational guitar players"
ACOUSTIC MAGAZINE

Tangerine Dream

Probe 6-8
CD/12" vinyl

Album precursor from tangerine dream featuring original studio recordings and remixes

Katatonia

Mnemosynean
2CD/3LP

Extensive collection of rarities and B-sides from the enigmatic Swedish dark prog masters, marking 30 years of the band

Ulver

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RECORD COLLECTOR

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PPA

The *RC* staff's favourite... 80s Rolling Stones tracks

PAUL LESTER **Heaven**
They're damned if they do *and* don't. If they repeat past glories, they're charged with refusing to adapt; if they experiment, they're accused of dilettantism. This gently radical (radically gentle) departure, a synth-soul highpoint of *Tattoo You*'s "slow side", topped off by Jagger's tight-trousered falsetto, should be praised to, well, heaven.

TIM JONES **Undercover Of The Night**
Mick's 1983 rumination on Cold War Latin American political chicanery, with a Julien Temple-directed, MTV-banned video featuring Elpidia Carrillo, future star of none more apposite film, *Salvador*.

NIALL DOHERTY **Almost Hear You Sigh**
A sweet counter-point to all the swaggering, this emotive, reflective ballad from '89 was a symbol of Mick and Keith's repaired relationship.

JOHNNY SHARP **Undercover Of The Night**
Hearing this as a kid, it didn't sound like the Stones I knew – it was more like a wild dream in which they'd been kidnapped in Caracas and forced to play amid some claustrophobic, clattering urban maelstrom. They should have tried it more often.

VAL CUTTS **Almost Hear You Sigh**
Love this calm, soulful ballad, and its delightful Spanish guitar break from Keith. A gentle slow-down from their frenetic 80s hits.

KRIS NEEDS **Slipping Away**
Keith's poignant soul ballad dealing with time's inexorable path inevitably gains greater relevance as years go by, resonating on last year's Charlie-honouring US tour.

PETER BARRY **Sad Sad Sad**
This song has a similar feel to Start Me Up. Keith Richards, Mick Jagger and Ron Wood especially blast away the cobwebs with this classic!

CHARLES DONOVAN **Emotional Rescue**
I love the rather chilly, detached boogie of *Emotional Rescue*'s title track, with its squawky Jagger falsetto and plaintive saxophone.

IAN SHIRLEY **Terrifying**
The single edit has a funky groove that gives The Stone Roses a run for their money.

PAUL BOWLER **Rock And A Hard Place**
Supremely funky guitar riffs and ace pop hooks; a favourite Stones track from any era.

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Hello, and welcome to RC 527

Hope you had as decent a Christmas as you could manage, and that 2022 brings many good things for you all.

Here's a new year quandary for you. Do you get the canonical artists a bit "wrong"? I do. Often. The Beatles after they split, when they went solo and were, variously, anodyne and saccharine, portentous and lachrymose… The Beach Boys in the 70s when Brian was bed-bound, and Al and Mike, Carl, Dennis and Bruce were in charge… The widely derided, creatively weak and ineffectual latterday Byrds… Dylan when he was "shit" (thank you, Greil Marcus)… Sinatra at his most "schlocky" and MOR-ish in the late 60s… I always prefer the "greats" after their peak, when they were apparently on the slide.

Take the Stones. Most fans would agree that their proper serious contributions to the pantheon began circa *Aftermath* and ended fairly abruptly after *Exile On Main Street*. Me, I start listening intently around *Black And Blue* and *Some Girls* and consider the "slow" side of *Tattoo You* to be as consistently enjoyable as any of their LP sides from their supposed golden age. In this month's cover story, Kris Needs argues persuasively that the Stones continued to do very fine work indeed on their five albums of the 80s, despite years – decades, even – of opinion to the contrary.

Elsewhere this month there are encounters with musicians of multifarious stripes, from Scouse soul troupe, The Real Thing, to Brum hard rockers, Magnum. We hear about the bumpy ride from Stackridge to The Korgis. Billy Bragg charts his own 40-year journey. We remember John Leyton, and John Aizlewood picks 10 photos that capture the essence of both Joy Division and New Order. There are reviews of albums by Fela Kuti, The Band, The Waterboys, Elvis Costello, Cat Power and Paul Draper. Tim Jones explains how to effectively and safely transport your record collection when you move house. In Value Added Facts, readers' letters range from Bauhaus to Chrome and Angelic Upstarts, while Diggin' For Gold unearths info on Modern Hip Hop Collectables and Chas & Dave. At the back of the mag, Tori Amos reveals her life-changing vinyl, we hear about Glyn Johns and Phillip Goodhand-Tait, and the Top 10 is on progressive electronic music. Finally, Bob Stanley bids a sad farewell to the penultimate living Monkee.

Stay safe, and see you next month…

Paul Lester

THE NAME OF THE LAME

[Re *RC* 525, Luke Haines' column]

"I hate ABBA." I used to say that in my late teens and early twenties. In those days, if anyone I knew liked anything that I didn't, I would go on the offensive and put them right. Over the years since then, I got married, with kids to put before all other considerations. I learned to stay my instinctive rush to combat and became more reflective. This change made me realise how much time I had wasted putting forward my own taste as superior to all others. In the final analysis, my relationship with music was my own and, at best, I could only express that taste, not prove it superior. I don't hate ABBA. I would happily volunteer to help carry the band on a dais through any hamlet, village, town or city in this world. At my advanced age of 60, I still hear the opening chimes of Super Trouper and feel as I did as a child listening to Groovy Kind Of Love on our Bakelite "Pilot" radio, which used to heat up from its glowing valves and fill the kitchen with its singular aroma. I got, and still get, the same thrill listening to Jimi Hendrix, Bob Dylan, Neil Young, Joni Mitchell...

It's true that I can still maintain contempt for some artists, but I won't mention any here. ABBA may not be Bob Dylan, but they never miss a beat, and I believe they helped make my life worth living. I, for one, most certainly thank them, along with so many others, for the music.

Glenn Spencer, email

BUCCANEER WE GO

In the Xmas issue [*RC* 526], in Joe Geesin's excellent article on "pirate metal", there was a request for further information on readers' pirate cassettes.

I have three interesting pirate blues cassettes. Two of them are on the Thomsun Original label, based in Dubai, United Arab Emirates: *Blues Masters Volume 1 – Best Blues Hits*, with a photo of Jimi Hendrix on the cover, and housed in a light blue case with tracks by El More James (sic), Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, John Lee Hooker, etc. And *Atlantic Rhythm & Blues 1947-1974 Volume 1,* housed in a bright pink case, featuring very early Atlantic Records releases by Professor Longhair, Joe Morris, Frank Culley, Tiny Grimes, etc.

Another pirate blues release is on the 747 label in their *Country Rock* series. The inlay says that 747 cassettes can be found at: "Jeddah International Market, Medina Road, Jeddah, Saudi Arabia." It's not a country-rock set, but *The Memphis Recording Service – Sunrise* features 30 tracks by Sun blues artists, including James Cotton, Willie Nix, Joe Hill Louis, Jackie Brenston, etc. 747 seems to have had an extensive catalogue of rock and pop releases, according to the Discogs website.

The GS label based in Poland were also handy at pirating rock releases, including Led Zeppelin's second album, marketed by GS as *Volume 2* (GS 2332). They also appear to have done a four-track cassette from Zeppelin's second album (GS1770).

Tony Burke, Bedford

OLD GOLD

In response to your article and request for any interesting finds at antique shops [*RC* Investigates, *RC* 525], I am delighted to advise that there are still rarities to be found here in Melbourne, Australia, at these types of establishments. In fact, only last week, I visited a newly-opened Antique Emporium of the type that is very popular now, where they cram a hundred different would-be antique dealers into an empty warehouse. During my visit, I found a number of rarities which were all found among the 95% rubbish that consists of Rolf Harris and *Sound Of Music* type fodder. I found the following records: *With The Beatles* – Aussie pressing; Elton John's It's Me That You Need – Unique Malaysian pressing; and a couple of rare Blue Note label jazz LPs, including the hideously rare *The Opener* by Curtis Fuller.

That bundle cost me less than $55!

Peter, email

Reading Tim Jones' *RC* Investigates page this month (*RC* 525) reminded me of my own "golden crate-digging moment" a couple of years ago. The shop was Space in Harrogate, a vintage/retro hipster hangout. Nestling among some Bakelite radios, old lava lamps and leather flying jackets were a few boxes of "3 for £5" vinyl.

I leafed half-heartedly through assorted 70s disco and Andy Williams when, to my amazement, there was a copy of the EMI 1969 various artists collection, *The Buskers*. As any good Hawkwind fan will tell you, this featured mainman Dave Brock in his first recorded release, just pre-Hawkwind. One I've been after for 35 years – and it was in ex+ condition, too.

Trembling slightly, I grabbed a couple of other titles to make the required three-for-a-fiver, and, as my wife will attest, literally punched the air in delight when I was outside.

So, keep on checking out the alternatives!

Steve Hexter, York

I Was There

A reader's recollection of a key music event

This month: My Bloody Valentine, Town & Country Club, Kentish Town, London, Saturday 14 December 1991

This is one of those gigs where it is hard not to sound outlandish in your recollections of the experience. If one word could sum it up, it would probably be "visceral", meaning "felt in, or as if in, the internal organs of the body".

The Town & Country Club was the best venue in London back then, and I went along with one of my best friends, Emitt. Uncharacteristically, we sat in the second row in the balcony, so we had a good view of the surroundings and, unbeknown to us, we'd feel the full force of the band at max power.

Everything you have read is true: there is loud and there is MBV. I've described it since as putting your head inside a jumbo jet engine when it's at maximum revs. That would just account for the higher frequencies; the low end was just as physically demanding. Some of the tracks had a drum machine start, which would pound against your chest (as with with any decent sound system), but then Colm Ó Cíosóig's drums would come over the top and, suddenly, it was like being in a boxing match, trading blows against the torso while your head was still inside the aforementioned jet engine.

They played an excellent set – even playing To Here Knows When, which I was fascinated to hear if they could pull off live (they could). It wasn't a perfect gig, though: by the 10th wall-of-feedback minute of You Made Me Realise, I had my fingers in my ears and didn't applaud at the end. In fact, I was glad it was over.

Navigating the zebra crossing outside the venue to get to the Tube afterwards was like being underwater. My hearing gradually returned after a good few days, but, on that day in 1991, I definitely lost some frequencies.

Jump to 2008, and MBV show up again for shows at the Roundhouse – I instantly snap up a few. Then, over the months leading up, I bottled it and sold them on, unable to go through it again. I don't regret it, but the person that did end up buying my tickets emailed me afterwards and said it was everything I said it would be: "visceral".

Neil McAlister

HITS FACTORY

Many thanks for introducing me to The Direct Hits (Under The Radar, *RC* 525). "The Lennon and McCartney of mod," indeed: She's Not Here, There, Or Anywhere and Last Night I Saw The Sunrise are power-pop gems. Great melodies, sparkling guitar and the judicious use of handclaps.

The article sent me back to my Cherry Red compilation, *Millions Like Us: The Story Of The Mod Revival 1979-1989*. The Direct Hits' Modesty Blaise is on there, but didn't really do it for me first time around – probably the geezerish cockney intro put me off. The band were a little late to the first flush of mod revival bands (The Chords, The Purple Hearts), but they more than hold their own with the best of them. There are around 100 bands on *Millions Like Us*, and many struggle to escape the straitjacket of a limited sonic palate. But the number of The Jam fans who were inspired to form their own bands is astonishing.

Perhaps the best of these was Graham Coxon. You could argue that Blur's first single, She's So High (1990), belongs here, too. Certainly, much of *Modern Life Is Rubbish* has a mod sensibility: on songs like Starshaped, Coxon is on fire, ripping into his guitar like prime Townshend/Weller. His solo is magnificent, one of my favourites in all music.

Nick Walker, Cambridge

CARPETTES BURN

I found myself smiling with a big grin, reading Ian McCann's excellent review of The Carpettes' re-released Small Wonder single from 1978 on your Singles page. He described wonderfully the exuberance of the young three-piece on that great record, and even more grinning followed when I found out that my 59p copy was now apparently worth £150!

However, that also brought fond memories flooding back of my interview with Small Wonder record boss and shop owner, Pete Stennett, in November of that year, which I undertook for an exam thesis on independent record labels. Pete was more than happy to give me a warts-and-all insight into the UK record business. He was a fantastic source of information about various well-known punk idols of the time, as well as just how (un)scrupulous major record labels could be. He also described how the band had used their DIY approach to the recording of the single, using one large crate and a couple of empty cardboard boxes to develop their driving drum pattern.

But he topped it all by describing The Carpettes' reaction one evening that year to having just heard that Small Wonder single first played on John Peel's show. He claimed that, on their way home, they nearly closed one of Victoria Line's tube stations by cartwheeling up and down the platform for a good 20 minutes, resulting in threatening Tannoy announcements and a firm physical threat of station closure from the exasperated station manager.

Ah, the 'Youth Of Today'… back then!!

John Ashdown

LONG AND WINDING?

I've just watched Peter Jackson's much-heralded *Get Back* mini-series, and I must say it was a revelation. The 1970 film, *Let It Be*, gave the impression that The Beatles were always arguing and they seemed to be fed up with each other. Lennon described them as "the most miserable sessions on earth", but this three-part series made me ask myself just who was rewriting history, original director Michael Lindsay Hogg, or Jackson himself?

Overall, The Beatles, in this new series, seem to be getting on quite well. There's lots of laughter, terrible jokes, and a fascinating glimpse as to how Macca seemed to come up with Get Back almost on the spot. The original film was depressing. To call Jackson's version fascinating is an understatement and I'm hoping Mr Jackson has more footage up his sleeve, which could come out on the inevitable Blu-ray release.

Steve Elliott, Manchester

MACCA VS THE STONES

From 1963 until the demise of Wings, I was a fanatical Paul McCartney fan. Since then, I have to admit to cherry-picking his solo work and think the critics have been more than kind about most of his output. One wonders why, at his age, he would attack the Stones, accusing them of being a blues covers band. That is a bit rich when you look at three of the first four Beatles albums and some EPs. They are full of rock'n'roll, country and Motown covers. The Beatles were credited with raising awareness of Motown music in Britain. However, the Stones took the blues back to America and kick-started the careers of many blues musicians previously ignored in their own country. Buddy Guy recently stated that he owes his career to the Stones.

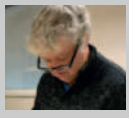
I have a theory that McCartney is secretly jealous of the Stones' longevity. In an interview regarding the new version of *Let It Be/Get Back*, Peter Jackson made the unnecessary comment that he wouldn't have spent four years on a project about the Stones. More fool him. I was originally excited about a reworking of *Let It Be,* expecting a 90-minute film. When I heard it was extended to three parts lasting nearly eight hours, I lost interest. The only exciting prospect for me is the complete rooftop concert. As the worst album The Beatles made, I purchased the remastered double-CD, played it, and filed it away. The multidisc box sets released by the Stones are more interesting and better value for money than the releases by The Beatles as a group or solo.

Jack Haynes, Manchester

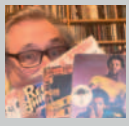
THIS MONTH'S CONTRIBUTORS

Kris Needs considers the US *Steel Wheels* extravaganza the most spectacular **Rolling Stones** (p78) shows he ever witnessed. This month, he realigns the band's often-maligned 80s as a pivotal watershed in the Stones' never-ending story. Kris' own story continues with plans for his first solo album.

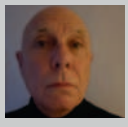
John Tucker first came across **Magnum** (p68) when they supported Whitesnake in 1978, but it was their 1980 *Live EP* which hooked him. Best known for his love of NWOBHM, his tastes remain pretty broad – across the metal spectrum, that is.



Rob Bradford loves Johnny Remember Me so much that he sought out the "death disc" singer, **John Leyton** (p60), for an interview. A Joe Meek Society member for over 30 years, he writes/edits the JMS *Thunderbolt* magazine and is currently examining the legendary *Tea Chest Tapes* for Cherry Red.



Daryl Easlea was 10 years old when he first saw **The Real Thing** (p72) sing You To Me Are Everything, and 20 when he heard Courtney Pine's version of their anthem, Children Of The Ghetto. Their music remains a great pleasure to him.



The Korgis (p64) had **Nick Dalton** on the end of their lead way back when they were pastoral folk-rockers, Stackridge. He's kronicled the electro-poppers (and their alter egos) down the years and declares new set, *Kartoon World*, their koolest yet.

NEXT MONTH
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EXCLUSIVE

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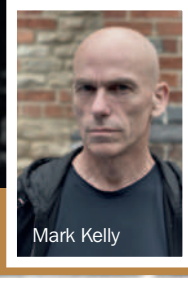
Mark Kelly

Marillion memoir from keyboardist **Mark Kelly**

Mark Kelly's inside story of one of the world's premier prog bands – *Marillion, Misadventures & Marathons: The Life & Times Of Mad Jack* – makes for insightful reading. Below, he presents an extract from the book. But first, he demonstrates that things weren't always rosy in the market garden, even in the early years.

"I'd only been in Marillion a few months before we fired [our bassist], Diz [Minnitt], on 26 March 1982," Kelly tells *RC*. "I knew that [singer] Fish was ambitious, and somewhat ruthless, because of the way that he'd dispatched Brian [Jelliman, the keyboardist that I replaced]. But Fish's drive to succeed was one of the attractions of joining Marillion. I thought that if anyone could make it, he could. Changing members is part of most bands' development, and I had no problem with that. Nevertheless, Diz was his friend, so it came as a bit of a shock that he could be so heartless, then use the experience as material for his lyrics. Being in a band with Fish through the 80s meant that I always wondered where the axe would fall next. With that sort of atmosphere, I'm surprised that we lasted as long as we did. These days, I think Fish has mellowed – as we all have – and we get on pretty well. Not working together helps!"

Diz's firing is detailed in Kelly's autobiography: "It was agreed that we'd break the bad news to Diz after our show at Milton Keynes, because there were almost two weeks with only one gig booked in, before we headed to Scotland. It'd be challenging for [new bassist] Pete [Trewavas] to learn the set, but no worse than my frantic initiation into the band. On arriving at the Starting Gate [venue] in Milton Keynes, we set up as usual, sound-checked, and found ourselves in that interminable position of hanging around waiting to go on [stage]. And then, for reasons known only to himself, Fish decided that we

> **"Fish's drive to succeed was one of the attractions of joining Marillion"**

should tell Diz *before* the gig. I tried to talk him out of it, because there was a good chance that Diz would walk out before the show, but Fish was determined. He also insisted that I should be the one to tell him, as it was *my* idea to sack Diz, which was news to me. With a heavy heart and a little trepidation, I agreed. Fish followed me out to the car park, where I found Diz.

Photo: (Marillion b&w) Justin Thomas

Main image: Marillion at London Clapham 101 Club, 28 January 1982 – (l-r) Steve Rothery (guitar), Diz Minnitt (bass), Fish (vocals), Mick Pointer (drums), Mark Kelly (keyboards). Below: Marillion in their Fish-era pomp. Bottom: Mark Kelly's pre-Marillion band, Chemical Alice, at Rainham Chaffords Hall, Essex, July 1981 (l-r): Mark Kelly (keyboards), Jack Grigor (bass), Andy Grant (vocals).

"Then, like an actor marked for a cameo role, who strides on to the stage and proceeds to perform a surprising soliloquy, Fish took over. I hadn't even got past my preamble, when Fish told me that I was fucking it up, and *he* needed to deliver the bad news himself. It was gruesome to watch, Fish detailing Diz's shortcomings as a player – telling him how useless he was. It was like he was building up to some sort of confrontation with his old friend. Fish suggested that Diz should take a swing at him, but Diz was more forlorn than itching for a fight. He just left, asking that we return his equipment, which was currently sitting on the stage.

"I was confused and saddened. What the *fuck* was that? It was like Fish had planned the whole thing, teasing out a scenario hinged on confrontation and ire; all the while seemingly able to sit back and take it in, making mental notes that could somehow be assimilated into lyrical form somewhere down the road. It seemed that Fish was riding the emotional highs and lows of his experiences, whether those in the band, or in his personal relationships, and using those moments as fodder for his writing. And if life wasn't thrilling enough to feed the machine, then he'd happily throw a spanner in the works, just to see the mess that it'd make, and if people got hurt along the way, then so be it.

"We played the show as a four-piece. I didn't have to wait long for the altercation in the car park to be spun into lyrical form. Fish opened the evening by announcing: 'I am the Assassin, with a blade forged from verbal eloquence. This whole set is dedicated to a guy called William Robert Minute, who left the band 10 minutes ago.' I tried my best to cover the missing low-end with the organ, but the audience seemed untroubled by our lack of bass-player."

Mark Kelly* Marillion, Misadventures & Marathons: The Life & Times Of Mad Jack *book is out via Kingfisher, 20 January. Marillion* An Hour Before It's Dark *CD, 2LP, orange 2LP, CD/DVD, BD are on earMUSIC, 4 March. The* Marillion Weekend UK *is on 27 May. See marillion.com.

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we learn of new music due from **U2**, **Kylie Minogue**, **Manowar**, World Party's **Karl Wallinger**, **Sammy Hagar & The Circle**, **Hawkwind**, Anthrax's **Frank Bello**, ex-The Auteurs' **Luke Haines**, ex-The Boo Radleys' **Martin Carr**, **Sean Paul**, **Paramore**, **Thirty Seconds To Mars**, **Darius Rucker**, **Missy Elliott**, **Testament**, **Tove Lo**, **The Cure**, Blur's **Dave Rowntree** (on Cooking Vinyl), **Tangerine Dream** (on Kscope), Gene's **Matt James** (on Costermonger), ex-JJ72's **Hilary Woods** (on Sacred Bones), **Saurian** (with Nile's **Karl Sanders**, on Napalm), ex-Rage's **Viktor Smolski** (on Massacre), a **Greg Lake** (ELP) collection (on Manticore), **David 'Honeyboy' Edwards** (on Planet); and memoirs from Yes' **Jon Anderson** and Deep Purple's **Roger Glover**.

CELLULOID HEROES

Brett Morgen's **David Bowie** documentary film is due via Public Road; Martin Scorsese's Jonah Hill-fronted **Jerry Garcia** biopic is due via Apple+ TV; Reinaldo Marcus Green's authorised **Bob Marley** biopic, overseen by **Ziggy Marley**, is due via Paramount; Benjamin Alfonsi's ***Whitney Houston*** *In Focus* documentary film is due via Cinergistik; and Michael Gracey's **Robbie Williams** biopic, *Better Man*, is due via Roadshow Films.

Misty-eyed, Erin Rae

KIT & CABOODLE

Green Day's **Billie Joe Armstrong** Les Paul Junior guitar is out via Epiphone; **Johnny Winter** 1964 Firebird V guitar is out via Gibson.

ACOUSTIC

February (4) **Amy Jay** *Awake Sleeper*, producer Jon Seale (Feist), amyjaymusic.com, **Erin Rae** *Lighten Up*, producer Jonathan Wilson (Father John Misty), Thirty Tigers.

INDIE

January (14) **Blow** *Shake The Disease*, producer Crayon (Simian Mobile Disco), Allo Floride.

METAL

January (28) **Celeste** *Assassine(s)* CD, LP, gold, white, gold splatter LPs, producer Chris Edrich (Gojira), Nuclear Blast, **Emerald Sun** *Kingdom Of Gods*, producer **Marcos Rodriguez** (ex-Rage), El Puerto February (4) **Persefone** *Metanoia*, co-producers Jacob Hansen (Epica), Logan Mader (Gojira), Jens Bogren (At The Gates), Napalm.

ROCK

February (18) **Manic Sinners** *King Of The Badland*, producer **Alessandro Del Vecchio** (Quiet Riot), Frontiers
March (11) **Ferris & Sylvester** *Superhuman*, Integral.

Altogether Now

Noteworthy guest-spots this month

Ann-Marget's latest, Cleopatra, July: **Clem Burke** (Blondie), **Sonny Landreth**, **Bobby Rydell**, **Don Randi** (The Wrecking Crew).
BILLYBIO *Leaders And Liars*, AFM, [TBC]: **Roberto Diaz** (Suicidal Tendencies), **Robbie Davidson** (The Exploited).
Ex-Purson's Rosalie Cunningham *Two Piece Puzzle*, Cherry Red, 25 February: **Ric Sanders** (Fairport Convention).
Strawbs' Chas Cronk *Liberty* 180g LP, Renaissance, February: colleagues **Dave Lambert**, **Dave Bainbridge**.
The Cruzados *She's Automatic*, Deko, 14 January: **David Hidalgo**, **Steve Berlin** (Los Lobos), **Gia Ciambotti** (Bruce Springsteen), **Jimmy Z** (Rod Stewart), **Buck Johnson** (Aerosmith).
Coldbound's latest, [TBC]: **Lindsay Schoolcraft** (ex-Cradle Of Filth).
DIVISION: DARK *Prophecy*, Drakkar, 11 February: **Anneke Van Giersbergen** (ex-The Gathering), **Anna Murphy** (Eluveitie).
Dymytry *Revolt* CD, box set, AFM, 14 January: **Viktor Smolski** (ex-Rage).
Ex-Kraftwerk's Wolfgang Flur *Magazine 1* CD, LP, SFE, 4 March: **Claudia Brücken** (Propaganda), **Peter Hook** (ex-New Order), **Midge Ure**.
Walker Hayes *Country Stuff: The Album*, Monument, 21 January: **Carly Pearce**, **Jake Owen**, **Lori McKenna**.
Duquette Johnston *The Social Animals*, Single Lock, 25 February: **Steve Shelley** (Sonic Youth).
Big Jack Johnson *The Memphis Barbecue Sessions*, MC, 7 January: **Kim Wilson** (The Fabulous Thunderbirds), **Pinetop Perkins**.
Kaina *It Was Home*, City Slang, 4 March: **Sleater-Kinney**.

Rosalie Cunningham gets conventional

Jonas Lindberg & The Other Side *Miles From Nowhere* CD, 2LP/CD, InsideOut, 18 February: **Roine Stolt** (The Flower Kings).
New Horizon's latest, Frontiers, [TBC]: **Sam Totman** (DragonForce), **Dave Dalone** (HEAT).
Marc O *L'Homme De L'Ombre* CD, LP, USB, Plastic Sound, 25 February: **Christophe Deschamps** (Jean-Michel Jarre), **Sami Yaffa** (New York Dolls), **Kath Gifford** (Stereolab), **Danny Ray** (MC5), **Will Crewdson** (Adam & The Ants), **Dave Richmond** (Serge Gainsbourg).
Sugaray Rayford *In Too Deep*, Forty Below, 4 March: **Eric Gorfain** (REM), **Aaron Liddard** (Amy Winehouse), **Taras Prodaniuk** (Lucinda Williams).
Scruffpuppie *Letters To Nobody* CD, LP, green, splatter LPs, Saddest Factory, 28 January: **Phoebe Bridgers**.
The Pop Group's Mark Stewart *Vs/Verses* CD, cassette, Emergency Hearts, 4 February: **Lee 'Scratch' Perry**.
Zadra *Guiding Star* CD, white 180g LP, Frontiers, 18 February: **Jeff Scott Soto** (ex-Journey), **Dennis DeYoung** (ex-Styx), **Andrea Seveso** (Hardline).

Annihilator *Deluxe*

Canadian thrashers **Annihilator** get a catalogue revamp

February sees the start of a reissue campaign for **Annihilator**, taking in 18 albums, in the run up to, then beyond, the band's 40th anniversary, in 2024. Each album is boosted by archive bonuses and/or new cuts/configurations, with the first release comprising a re-recorded/mixed version of *Metal*, featuring guests. Titled *Metal II*, it includes **Dave Lombardo** (Slayer), **Stu Block** (Iced Earth), **Willie Adler** (Lamb Of God), **Alexi Laiho** (Children Of Bodom), **Steve 'Lips' Kudlow** (Anvil), **Danko** (Danko Jones), **Angela Gossow** (ex-Arch Enemy), **Jesper Strömblad** (In Flames), **Jeff Loomis** (Arch Enemy), **Corey Beaulieu** (Trivium).

Annihilator and guests kick-off a catalogue shake-up

Annihilator* Metal II *CD, 2LP, orange, turquoise 2LPs are on earMUSIC, 18 February.

Acoustic

The Twangtown Paramours *Double Down On A Bad Thing*, with **MaryBeth Zamer** (Eva Cassidy), **Shawn Pelton** (Shawn Colvin), **Rave Tesar** (Renaissance), Inside Edge, 4 February. ■ **Kim Carnie** *And So We Gather*, due March, with **James McIntosh** (Capercaillie), had a kickstarter.com campaign to 25 December, subscribers offered handwritten lyrics, signed prints, cover song, house gig. ■ ***Harley Kimbro Lewis*** CD, LP, with **Daniel Kimbro** (John Hiatt), HKL, 22 February. ■ James Patterson/**Dolly Parton** *Run, Rose, Run* book, Cornerstone, 4 March. Due: January (21) **Tammy Rogers/Thomm Jutz** *Surely Will Be Singing*, [TBC] February (11) **Waylon Jennings** *Folk-Country/Leavin' Town/Waylon Sings Ol' Harlan/Nashville Rebel* 2CD, Morello, **BJ Thomas** *In Remembrance*, Real Gone March ***Judee Sill***, *Heart Food* SACDs, Intervention April (22) **Old Crow Medicine Show** *Paint This Town*, ATO TBC **Neil Young** *Summer Songs*, Neil Young Archives.

Blues

Due: January (14) **Clarence 'Gatemouth' Brown** *Okie Dokie*, Aim (28) **Curley Weaver** *Complete Recorded Works, 1933-35*, **Charley Patton** *Vol 1*, *Vol 2*, *Vol 3*, Document January (4) The Outsiders' **Mel Outsider Reformation** *Miss Victory V* CD, LP, Planet.

Indie

Chamberlain *Fates Got A Driver: Re-ignition* DL, with **Dashboard Confessional**, **Tim McIlrath** (Rise Against), **Brian Fallon** (The Gaslight Anthem), **Adam Lazzara** (Taking Back Sunday), **Carl Broemel** (My Morning Jacket), **Russell Pollard** (Sebadoh), is out via chamberlain.bandcamp.com. Due: January (14) **Broken Social Scene** *Old Dead Young*, Arts & Crafts TBC **Fleet Foxes** *A Very Lonely Solstice*, Anti-.

Jazz

Ella Fitzgerald/Billie Holiday *Nice Work If You Can Get It*, Newport Jazz Festival, July 1957, Sounds Of Yesteryear, 28 January. Due: January (11) **Gerry Mulligan** *The Rare Albums Collection* 4CD, Enlightenment (28) **Stan Tracey Trio** *The 1959 Sessions*, Resteamed February (11) **Ornette Coleman** *Genesis Of Genius* 2CD, Concord March (4) **Ilhan Ersahin/Dave Harrington/Kenny Wollesen** (Tom Waits) *Invite Your Eye* DL, bandcamp.com.

Metal+

Stalker, with ex-Rising Force's **Michael Storck**, ex-Therion's **Nalle Pahlsson**, **Bjorn Hoglund**, Wormholedeath, 11 February. ■ **The Rods** *Metal Will Never Die* 4CD, with *El Paso 1981/82*, *Portsmouth 1982*, *Headbangers 2009*, *Cortland 2010*, HNE, 25 February. ■ On 16 November, **Metallica** launched metallicablackbox.com, offering its subscribers one-off items including record awards, live-streams. ■ **King's X** *Please Come Home… Mr Bulbous*, *Tape Head*, with bonus, *Manic Moonlight*, two, gold ➤

Photo: (Rosalie Cunningham) Facebook

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Buddy Holly & The Crickets, Everly Brothers, Eddie Cochran 1958 Concert Poster
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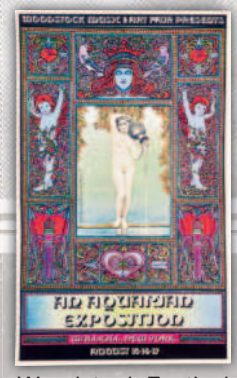
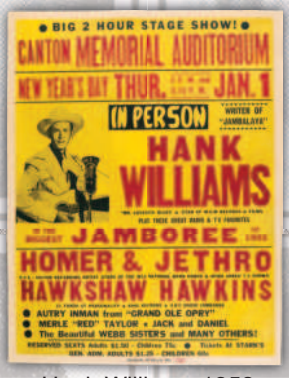
BG-169 The Band 1969 S.F. Concert Poster Signed by Artist & Graded 9.8
Sold for $7,500

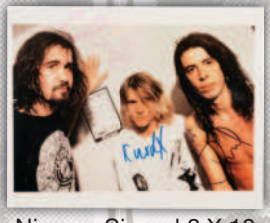


Woodstock Festival 1969 Original Location Poster from Wallkill, NY
Sold for $3,250



Hank Williams 1953 Concert Poster for the Show He Died En Route To
Sold for $137,500

The Beatles 1966 Shea Stadium, New York Concert Poster
Sold for $150,000



Nirvana Signed 8 X 10 Color Promo Photo
Sold for $11,875

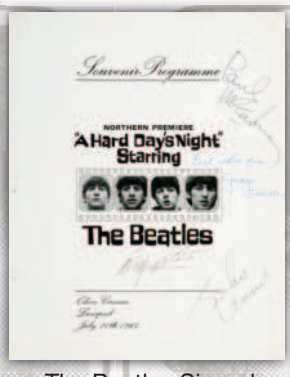
Janis Joplin Signed Black and White Photo
Sold for $17,500

The Beatles Complete Set of Four Revell Model Kits With Boxes (NEMS, 1964)
Sold for $3,500

Michael Jackson Signed Personal Red Leather "Beat It" Jacket (circa 1988)
Sold for $87,500

FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded 9.6
Sold for $109,375

Whitney Houston Stage-Worn Dolce & Gabbana Shoes, 1999
Sold for $4,500



The Beatles Signed Program From *A Hard Day's Night* Northern Premiere With Rare Royal Telegram, Royal Letter, 1964-8 X 10 Press Photo, Unused Ticket, Invitation and more
Sold for $93,750

Queen Signed *Hot Space* Vinyl LP (Elektra, E1-60128)
Sold for $9,375

The Misfits Rare Bullet First Pressing 7" Vinyl EP (Plan 9 - PL1001, 1978)
Sold for $5,500

The Beatles "Please Please Me"/"From Me to You" DJ Promo Sleeve and Record (VJ-581)
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Memorabilia lane
Auction houses around the world

The 10 December gottahaverockandroll.com auction included **The Beatles** 'White Album' No 0000001 sealed LP (estimate $1 million), one-off 1968 acetate LP for the President Of Cuba ($10,000), **The Million Dollar Quartet** piano ($1 million), guitars from **Eric Clapton** ($1.5 million), The Rolling Stones' **Keith Richards** ($400,000, plus clothing), **Ronnie Wood**, **Bill Wyman**, Linkin Park's **Chester Bennington** ($100,000), **Stevie Ray Vaughan** ($150,000), **George Harrison** ($100,000), **Judas Priest** ($50,000), **Bruce Springsteen** (plus handwritten setlist), ZZ Top's **Billy Gibbons**, **Yngwie Malmsteen**, **Gregg Allman**, **Def Leppard**, **Dokken**, **Mötley Crüe** (plus clothing), **Zakk Wylde**, **Sevendust**, **Tremonti**, **Kenny Wayne Shepherd**, **Creed**, **Evanescence**, **Limp Bizkit**, **Eagles**, **AC/DC**, **Aerosmith**, **Chuck Berry**, **BB King**, **Joe Satriani**, **Eddie Van Halen** (plus clothing, amps), **KISS** (plus clothing, signed drumhead), **Taylor Swift** (plus clothing), **Elvis Presley** (plus contracts, clothing, jewellery, *Bible*, lighter, glasses, ashtrays, table, record awards, hair, holster), Deep Purple's **Tommy Bolin** amp, handwritten lyrics from **Jimi Hendrix** (plus clothing, jewellery, bag, wallet), Grateful Dead's **Jerry Garcia** (plus clothing, unissued cassettes), **Johnny Cash** (plus clothing), **Prince** (plus clothing, unissued cassettes, tambourine), **Drake**, **The Temptations**, **Johnny Cash** (plus clothing), keyboards from **John Lennon** (plus drawing, clothing, lighter, record award), **Jerry Lee Lewis**, **Ringo Starr** drumsticks, **Paul McCartney** drawing, record awards from **The Beatles**, **The Moody Blues**, **Sly & The Family Stone**, **David Bowie** handwritten poem, **Michael Jackson** glove ($50,000, plus clothing, jewellery, drawing, unissued cassettes, handwritten lyrics), clothing from **Madonna** (plus unissued cassette), **Mick Jagger**, **Bob Dylan**, **Jim Morrison**, **Slash**, **John Denver**, **Amy Winehouse**, **Freddie Mercury**, **Janis Joplin** (plus bags, jewellery), **Frank Sinatra**, Jefferson Airplane's **Grace Slick**, **Elton John**, Fleetwood Mac's **Stevie Nicks** (plus tambourine, jewellery), **James Brown** (plus clock), **Aretha Franklin**, **Avril Lavigne**, **Beyonce**, **Billie Eilish**, **Britney Spears**, **Cardi B**, **Christina Aguilera**, **George Michael**, **Little Richard**, **Jennifer Lopez**, **Justin Timberlake**, **Katy Perry**, **Lady Gaga**, **Lizzo**, **Lorde**, **Miley Cyrus**, **Nicki Minaj**, **Rihanna**, **Whitney Houston**, **Cher**, The Mamas & The Papas' **Cass Elliott**, Yes's **Chris Squire**, Hole's **Courtney Love**, **Ed Sheeran**, **En Vogue**, **Gwen Stefani**, **Heart**, **Kacey Musgraves**, **KC & The Sunshine Band**, **Lemmy Kilmister**, **Rick James**, Spice Girls' **Mel B**, handwritten set-lists from **U2**, **Nirvana**, **Black Sabbath** mask, **Tupac** computer ($1.2 million, plus handwritten lyrics/letters, unissued cassette, jewellery, clothing), **Gorillaz** signed drumhead. ■ During December, musicgoldmine.com offered signed guitars from **Garth Brooks**, **Judas Priest**, **The Clash**, **Steve Miller**, **The Beatles**, **Bee Gees**, and record awards from **Firefall**, **TLC**, **Neil Young**, **Adele**, **Diana Krall**, **Aerosmith**, **Yes**, **The Cars**, **Manfred Mann's Earth Band**, **Kool & The Gang**, **Mazzy Star**, **Fleetwood Mac**, **Creed**, **Creedence Clearwater Revival**, **Eagle Eye Cherry**, **Fatboy Slim**, **Christopher Cross**, **Van Halen**, **Depeche Mode**, **Janet Jackson**, **Loverboy**, **The Doors**, **Dr Hook**, **Jefferson Starship**, **Cher**, **Green Day**, **Linda Ronstadt**, **Kellie Pickler**, **Scotty McCreery**, **Kelly Clarkson**, **Shania Twain**, **The Rolling Stones**, **Queen**, **Lenny Kravitz**, **Mötley Crüe**, **Macy Gray**, **Men At Work**, **Earth Wind & Fire**, **Celine Dion**, **Sly & The Family Stone**, **Jerry Lee Lewis**, **Edgar Winter**, **Shalamar**, **Eddy Grant**, **Tori Amos**, **Ozzy Osbourne**, **Grand Funk Railroad**, **Everlast**, **Faith Hill**, **Snoop Dogg**, **Anthrax**, **Phil Collins**. ■ **Lady Gaga**'s 6,579 sq ft, seven-bedroom, six-bathroom, former **Frank Zappa** Hollywood Hills house with two guesthouses, two studios, art gallery, greenhouse, tennis court, 0.56 acres, sold in November for $6.5 million via Zillow.com. ■ November auctions by Activity Auctions, Dover, Delaware, included (20) signed guitars from **Alice Cooper**, **Carrie Underwood**, **Taylor Swift**, **Slipknot** (27) **Zakk Wylde**, **Charlie Daniels**, **Justin Bieber**, **Bon Jovi**, **Selena Gomez**, signed drumheads from **Meat Loaf**, **Lynyrd Skynyrd**, **Kenny Rogers** signed tambourine. ■ Auctions by Heroes & Legends of Encino, California, included 20 November, signed guitars from **Eagles**, **AC/DC**, **The Rolling Stones**, handwritten **Jimi Hendrix** letter, December (4), signed **Slash** hat, signed drumheads from **The Highwaymen**, **The Byrds**, **The Neville Brothers** (11) **Double Trouble**, **Jewel**, Hole's **Courtney Love**, **Jefferson Airplane**, **Dave Lee Roth**, signed tambourines from **The Four Tops**, **Arthur Conley**, **Marvin Gaye**, **James Brown**, signed guitars from **Metallica**, **John Lee Hooker**. ■ A 28 November sale by knaiszauctions.com included **John Lennon**, **Elvis Presley** record awards, **Michael Jackson** clothing, including glove (estimate, $200,000). ■ A 19-20 November sale via juliensauctions.com included guitars from **Eric Clapton**, $625,000, U2's **The Edge**, $437,500, **David Gilmour**, $200,000, **Elvis Presley**, $187,500, **Eddie Van Halen**, $83,200, **Amy Winehouse** dress, $153,600. **Olivia Newton-John** has a charity auction of record awards, handwritten lyrics, artwork, clothing, 17 January. A 30 January charity auction includes **Joni Mitchell**, KISS' **Gene Simmons** artworks, signed guitars from **Keith Richards** (with NFT video), **Paul McCartney**, **Tom Petty**, **Harry Styles**, **Chris Stapleton**, **Ozzy Osbourne** coat, U2's **Bono** handwritten lyrics, personal items from **Chris Cornell**, **Depeche Mode**, **Deadmau5**, **Demi Lovato**, **Dolly Parton**, Metallica's **James Hetfield**, **Jason Aldean**, **Jeff Beck**, **Katy Perry**, **Lady Gaga**, **Lionel Richie**, **Machine Gun Kelly**, **Slash**, Stone Temple Pilots' **Scott Weiland**, **Tim McGraw**. ■ A 4 December sale by GWS Auctions, Agoura Hills, California, included **Frank Sinatra** self-portrait, **Elvis Presley** guitar, contracts, letters, clothing, soundboard tape, **Barbra Streisand** shoes, **Michael Jackson** glove (estimate, $150,000, plus clothing), **Robert Plant**, **Eddie Van Halen**, **KISS** guitars, **P!nk** microphone, **Elton John**, **Roy Rogers** jackets, **Roy Orbison** coat, **Janet Jackson** ski suit, **Paul McCartney** hair, **Jimi Hendrix** letter, **Madonna** necklaces. ■ An 11 December charity auction via musicrising.com included **Elton John** keyboards, **Alice Cooper** golf clubs, Rush's **Alex Lifeson** amps, Pearl Jam's **Eddie Vedder** guitars/tambourine, guitars from **U2**, **Eagles**, **Halestorm**, **Coldplay**, **Arcade Fire**, **Lou Reed**, **Julian Lennon**, **Slash**, **Kings Of Leon**, **Ronnie Wood**, **Noel Gallagher**, **Steve Miller**, **Zac Brown**, **Green Day**, **Radiohead**, **Red Hot Chili Peppers**, **Joan Jett**, KISS' **Paul Stanley**, **Johnny Marr**, **Paul McCartney**, **Bruce Springsteen**, **Dave Grohl**, **Lenny Kravitz**, RATM's **Tom Morello**, **Dave Matthews**. ■ Poison's **Bret Michaels**' Bentley

Lady Gaga's onetime Frank Zappa house, sold for $6.5 million

Chic's Nile Rodgers' car, estimate $200,000

Metal+contd

CDs/cards, Brutal Planet, 21 January. ■ **Saxon** *Crusader*, *The Eagle Has Landed*, each with bonuses, BMG, 28 January. ■ **Collide** *Notes From The Universe* CD, 2CD with 11 bonuses, collide.net, 22 February. Due: January (21) **The Great Kat** *Digital Beethoven On Cyberspeed*, TPR, **Mortiis** *Spirit Of Rebellion* box, Dead Seed (28) **Marduk** *Rom 5:12*, *Frontschwein*, Osmose February (4) **Korn** *Requiem*, Loma Vista (11) **Exhorder** *Slaughter In The Vatican/ The Law* 2CD, Dissonance (18) **Spirits Of Fire** *Embrace The Unknown*, Frontiers (22) **Vivaldi Metal Project** *EpiClassica*, Sifare (25) **HammerFall** *Hammer Of Dawn*, Napalm TBC **Megadeth** *The Sick, The Dying… And The Dead*, [TBC].

Prog/Avant

Ozric Tentacles *Travelling The Great Circle* 6CD/DVD/book, with *Pungent Effulgent*, *Erpland*, *Strangeitude*, *Jurassic Shift*, *Demos & Rarities*, *Live Underslunky* CDs, *Live At The Fridge, Brixton 1991* DVD, Kscope, 14 January. ■ *Return To The Dark Side Of The Moon* CD, coloured LP, with **Billy Sherwood** (Yes), **Rick Wakeman** (ex-Yes), **Adrian Belew**, **John Wetton** (ex-King Crimson), **Tommy Shaw** (Styx), **Robby Krieger** (The Doors), **Colin Moulding** (XTC), Cleopatra, 31 December 2021. ■ Ben Wardle's **Talk Talk** book, ***Mark Hollis**: A Perfect Silence*, signed/slipcased *Signature* book, pre-orders via markhollisbook.com. ■ **Loop**'s first set in 32 years, *Sonancy* CD, LP, Cooking Vinyl, 11 March. ■ ***Five Day Rain*** 2CD, 11 unissued, Grapefruit, 25 February. ■ **Blossom Toes** *If Only For A Moment Remastered & Expanded* 3CD, 20 bonuses, Esoteric, 25 February. ■ Laura Shenton ***Jethro Tull*** *Chronicles 1967-79* photobook, Wymer, 25 March. ■ Jordan Blum ***Opeth*** *Every Album Every Song* book, SonicBond, 29 April. ■ Co De Kloet *Conversations With **Frank Zappa*** book, Jawbone, 15 February. ■ **The Royal Arctic Institute** *From Catnap To Coma* cassette, with **Lyle Hysen**, **David Motamed** (Arthur Lee), **John Leon** (Roky Erickson), Already Dead Cassettes, 4 February. ■ **Alan Parsons** *One Note Symphony* 2CD/DVD, BD, 180g 3LP, yellow 180g 3LP, Tel Aviv, Israel, June 2019, Frontiers, 11 February. ■ **Fields** *Feeling Free* 2CD, with *Fields*, four bonuses (two unissued), *Contrasts*, three, **Spirit** *Twelve Dreams Of Dr Sardonicus Remastered & Expanded* 2CD, 28 bonuses (23 unissued), Esoteric, 25 February. ■ **Man** *Faith* 2CD/DVD, Stuttgart Theaterhaus, March 2016, MiG, 7 January. ■ **Gong** *Pulsing Signals* 2CD, 18 February, 2LP, 22 March, UK, 2019, Kscope, 18 February. Due: January (14) **Ozric Tentacles** *There Is Nothing*, Kscope, **Tangerine Dream** *Hyperborea 2008*, Cleopatra (21) **Osibisa** *Black Magic Night*, Prestige (28) ex-Twelfth Night's **Clive Mitten** *Tales From A Misspent Youth Vol 1* 2CD, twelfthnight.info, **Steven Wilson** *Get All You Deserve Deluxe* 2CD/BD, Kscope March (4) **John McLaughlin** *The Montreux Years*, BMG, **The Flower Kings** *By Royal Decree*, InsideOut (25) **Animals As Leaders** *Parrhesia*, Sumerian TBC Jethro Tull's **Martin Barre Band** *Live At The Wildey* 2CD, martinbarre.com. ➤

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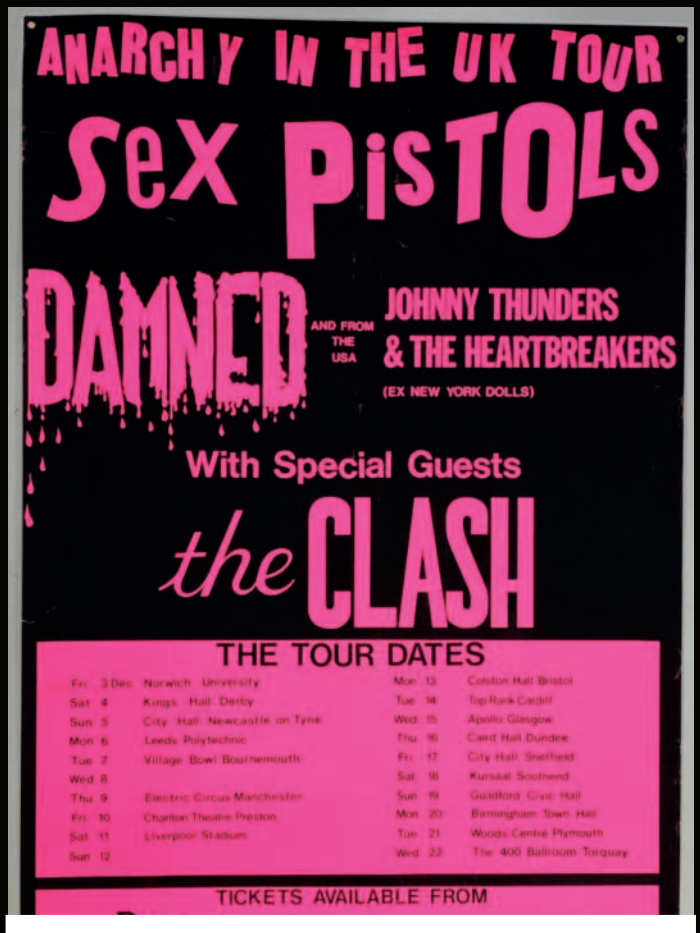

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Memorabilia lane
Auction houses around the world

Continental GT car/guitar are offered via Barrett-Jackson.com, 22-30 January. ■ In November, Donn Bennet's Drum Vault, Seattle, offered Quiet Riot **Frankie Banali** drum kit at £4,255. ■ In November, **Marilyn Manson**'s 2,711 sq ft, three-bedroom, three-bathroom Hollywood Hills house sold for $1.835 million. ■ A 16 December charity auction via christies.com featured Chic's **Nile Rodgers** jukebox, amps, clothing, pedals, keyboards, guitars, cars. ■ **Henry Rollins**' 4,348 sq ft, three-bedroom, four-bathroom Los Angeles house with bar, library, gym, recording booth, sold in November via Compass for $3.895 million. **Madonna**'s former 7,947 sq ft, nine-bedroom, eight-bathroom house with library, garden, pool, seafront dock, 1.17 acres, in Miami, was offered for $31.75 million. ■ On 28 November, **Coldplay**'s Champion Of The World one-off coloured 7" was offered for charity via eBay. ■ In November, **Buju Banton** offered one-off digital artwork NFTs via opensea.io. ■ On 1 December, an unissued **Whitney Houston** demo was offered as a NFT via oneof.world. ■ On 3 December, **Snoop Dogg** offered a one-off digital artwork NFT via superrare.com. ■ In December, **Pussy Riot** offered a NFT comprising artwork/unissued track, via gallery.fwb, while **The Beatles** interview NFTs were offered via Ethereum.org. ■ Auctions by ICZ, Palm Harbor, Florida, included November (27) signed guitars from **Bob Marley**, **Jimi Hendrix**, December (8) **Stevie Ray Vaughan**, **Elvis Presley**, **John Lennon**, **Tom Petty**. ■ Omegaauctions.co.uk vinyl/memorabilia sales are on 11,25 January, 8-9 February. ■ On 18 November, a **David Bowie** painting sold via onlineonly.christies.com for E10,625. ■ On 9 December, **The Alarm** amps, speakers, The Shadows' **Brian Locking** guitar were offered via gardinerhoulgate.co.uk. ■ On 12-13 March, *David Swartz Vinyl Collection* of acetates, test-pressings, coloured vinyl is offered via ha.com. Its auctions include *Hollywood & Entertainment*, 22 February, 14-16 June, 11-12 December, *Entertainment & Music Memorabilia*, 15 May, 18 August, 14 December, *Music Memorabilia*, 16 April, 9 July, 12 November. ■ An *Entertainment, Memorabilia & Movie Props* auction is held by ewbankauctions.co.uk, 4 March. ■ On 6 December, a **Brian Eno** sketch was offered via parkerfineartauctions.com. ■ On 9 December, a signed **Stereophonics** drumskin was offered via bishopandmillerauctions.co.uk. ■ **Elton John**'s onetime 1987 Ferrari Testarossa car sold via shannons.com.au in December for A$420,000, while **Kanye West**'s Ford F-150 Raptor truck sold via mbauction.com for $86,900. ■ An **Oasis** tambourine sold 2 November via hansonauctioneers.co.uk for £3,600. ■ **Johnny Hallyday**'s Iso Grifo A3/C car sold via rmsothebys.com, 19 November, for E1.805 million. ■ A *Music Auction* is held via andersonandgarland.com, 3 February. ■ On 18 March, a *Music, Film & Sport Memorabilia* sale is held via Iskauctioncentre.co.uk. ■ A *Rock & Pop* auction is held via adampartridge.co.uk, 3 August. ■ On 8 December, ex-Canned Heat's **Frank Cook**'s drum kits were offered via reverb.com.

Pictures At An Exhibition
Artwork, photos and ephemera on public display

Reba McEntire's Reba's Place restaurant/venue opens on East Court Street, Atoka, Oklahoma, in September, featuring a "curated collection of memorabilia from Reba's personal collection". ■ Crownsky vinyl mosaics are on show at De Emaillekeizer, Eerste Sweelinckstraat, Amsterdam, Netherlands, to April. ■ The **Bob Marley** *One Love Experience* exhibition, including photos, a studio re-creation, installations, is at London Chelsea Saatchi Gallery, 2 February-18 April. ■ The ***Amy Winehouse**: Beyond The stage* exhibition of installations is at London Kensington Design Museum to 10 February. ■ **Bob Dylan**'s *Retrospectum* exhibition of 180-plus artworks is at Patricia & Phillip Frost Art Museum, SW 17th Street, Miami, to 17 April. ■ The Long Blondes' **Kate Jackson**'s *Built For Sound* installation is at LCB Depot, Rutland Street, Leicester, to 29 January. ■ The *Parachute: Subversive Fashion Of The 80s* exhibition, featuring 60 costumes from **David Bowie**, **Madonna**, **Peter Gabriel** et al, 140 sketches/ads, photos, installations with exclusive Q&As/footage, is at McCord Museum, Sherbrook Street West, Montreal, Quebec, Canada, to 24 April.

Artist Crownsky recycles vinyl in the likeness of Bob Marley

Cherry blossoming

Cherry Red label continues catalogue collecting

Cherry Red's latest acquisitions/future releases include Peer Music/Spark titles, including **Steely Dan**, **The Artwoods**, **Tommy Hunt**, **John Carter**; early 80s **Dead Or Alive**, including unissued; ex-The Associates' **Billy MacKenzie** *Beyond The Sun*, *Eurocentric*, plus demos/unissued; Rouska titles, including **DUSTDevils**, **Son Of Sam**, **The Good Shepherds**, **Third Circle**, **Little Brother**, **WMTID**; Big Bear releases from **Doctor Ross**, **Mickey Baker**, **Cousin Joe**, **Homesick James**, **Big John Wrencher**, **Clark Terry**, **Bruce Adams**, **Kenny Baker**, **The Quads**, **Celluloid Heroes**, **The Gangsters**, **Muscles**; Metal Nation's **Witchfynde**, **Prowler**, **Blitzkrieg**, **Sleepy People**, **Hologram**; **UK Subs** *Universal*, plus live/demos; **The Farmers Boys** *Once Upon A Time In The East*; **Michael Weston King**, **My Darling Clementine**, **The Good Sons**; **Glad** *Feelin'*; Bristol Archive's **The Cortinas**, **Rita Lynch**, **Me**; **The Betterdays** live/unissued; and Worlds End (America) Inc's **Sandy**, **Ricky & Sandy**, **Lucien Alexander**, **The Chocolate Watch Band**, **Martin Hummingbird**, **Hard Meat**, **Paul Kent**, **Marc Ellington**.

The Artwoods: due a revisit

Pop+

Leo Sayer *Northern Songs* CD, 28 January, 2LP, 17 June, Demon. ■ **The Boo Radleys** *Keep On With Falling* CD, LP, white, purple, blue LPs; 2CD, nine bonuses, Boostr, 11 March. ■ **Gina X Performance** *Nice Mover/Voyeur* green, clear 2LP; *Deluxe* 2CD, eight bonuses, Les Disques Du Crepuscule, 18 February. ■ Saint Etienne's **Bob Stanley** *Let's Do It: The Birth Of Pop* book, Faber, 5 May. ■ **Sheena Easton** *A Private Heaven Deluxe* 2CD, 21 bonuses (12 unissued), Cherry Pop, 25 February. ■ Leah Kardos *Blackstar Theory: The Last Works Of **David Bowie*** book, Bloomsbury, 10 February, Benoit Clerc *David Bowie: All The Songs* book, Black Dog, 14 April. ■ **Steps** have VIP packages for 1 June-25 September dates, including soundcheck, Q&A, meet-and-greet, photo opportunity, exclusive merchandise, via eventtravel.com. Other VIP packages with exclusive merchandise include **Pet Shop Boys**, 20-29 May, **Diana Ross**, 14-24 June, **Lionel Richie**, 2 June-7 August. ■ Bette Marshal's *Young Whitney* book on **Whitney Houston** is due February, [TBC], while Gerrick Kennedy's *Didn't We Almost Have It All – In Defence Of Whitney Houston* book is on Abrams, 11 February. ■ Kenneth Womack's authorised biography of **The Beatles** roadie, Mal Evans, is on HarperCollins in 2023, followed by material from Evans' archive, including diaries/manuscripts, in 2024. ■ **Erasure** *The Neon Live* 2CD, 4 March, 3LP, 4CD/book, August, from Manchester Apollo, October 2021, via Live Here Now. ■ *The **Gorillaz** Artbook*, Z2 Comics, 22 April. Due: January (14) **Nick Kershaw**, **Frankie Goes To Hollywood** *Essential* 3CDs, Spectrum, **Juice Newton** *Angel Of The Morning*, Cleopatra, **Paul Oakenfold** *Shine On*, New State (28) ex-Crystal Castles' **Alice Glass** *PREY// IV*, Eating Glass, **Shakatak** *Drivin' Hard/Invitations* 2CD, Secret February (25) **Carmel** *Wild Country*, Secret TBC, Simple Minds' **Mel Gaynor** *Risk* TBC.

Post/Punk

The Vibrators *The Albums (1985-90)* 5CD, with *Live*, *Recharged*, *Meltdown*, *Vicious Circle*, three bonuses, Captain Oi!, 25 February. ■ Jim Ruland *Corporate Rock Sucks: The Rise & Fall Of SST Records* book, Hachette, 12 April. ■ ***The Damned** 1976-78* signed photobook is due this month via awaywithmedia.com. Due: December (31) **Nikki Sudden** *The Bible Belt*, Troubadour January (7) **The Dollyrots** *Down The Rabbit Hole* 2CD, Wicked Cool February (4) **Alien Sex Fiend** *Rip* 2CD, Goth Collector.

Rock

Slash Featuring Myles Kennedy & The Conspirators *4* CD, LP, red, blue LPs, cassette, *Deluxe* box with CD, *Live Rehearsal Tape 5/28/21*, photobook, patch, plectrum, poster, *Deluxe* LP box adding LP, 12" lithograph, mini-guitar, on Gibson, 11 February. ■ **Forenzics** *Shades And Echoes* CD, LP, with ex-Split Enz's **Tim Finn**, **Eddie Rayner**,

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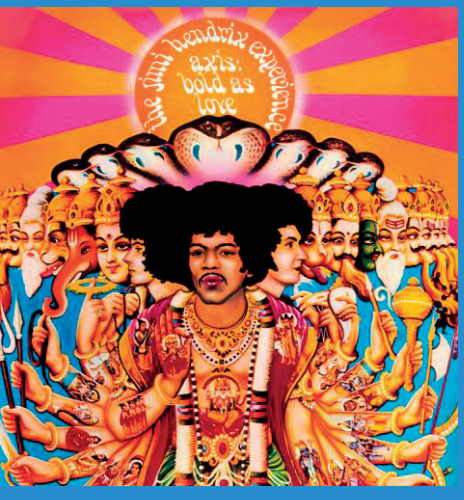

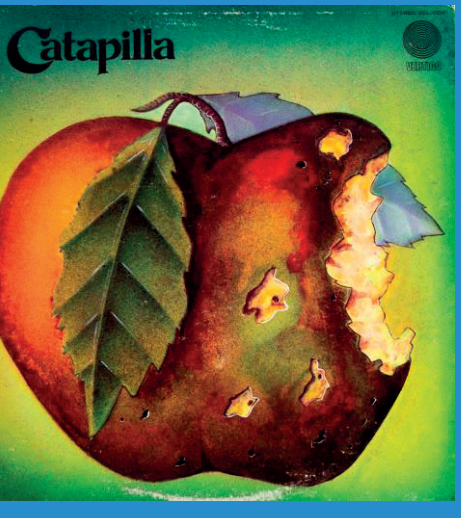

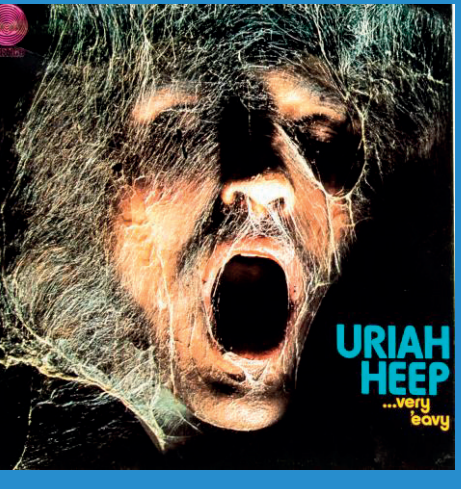

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Rock contd

Warners, 4 February. ■ **Rob Aldridge & The Proponents** *Mind Over Manners*, with Drive-By Truckers' **Rob Malone**, robaldridgemusic.com, 21 January. ■ **Chris Farlowe & The Thunderbirds** *Stormy Monday & The Eagles Fly On Friday* 3CD, including *Singles 1962-66*, *Live At The BBC 1965-69*, *Live At The Flamingo 1965*, Repertoire, 28 January. ■ Elliott Landy *Photographs Of* ***Janis Joplin*** *On The Road & On Stage* photobook had a kickstarter.com campaign to 22 December, subscribers offered signed print, lithograph. ■ Elton John's **Davey Johnstone Band** *Deeper Than My Roots*, two bonuses, Spirit Of Unicorn, 4 February. ■ Paul Brannigan *Unchained: The* ***Eddie Van Halen*** *Story* book, Permuted Press, 28 December 2021. ■ **Eagles**' US tour, 18 February-19 May, has VIP packages including exclusive merchandise, via eagles.com. ■ **Mecca** *Twenty Years* 3CD, five bonuses, Frontiers, 18 February. ■ **Cheap Trick** *The Epic Albums Collection* 14CD, with *Cheap Trick*, five bonuses, *In Color*, five, *Heaven Tonight*, two, *Dream Police*, four, *Found All The Parts*, *Shook Up*, *One On One*, *Next Position Please*, *Standing On The Edge*, *The Doctor*, *Lap Of Luxury*, *Busted* CDs, *At Budokan – The Complete Concert* 2CD, Music On CD, 28 January. ■ **Leaf Hound** *Growers Of Mushroom/Unleashed* 2CD, two bonuses, Repertoire, 28 January. ■ Keith Cameron ***Mudhoney:*** *The Sound & Fury From Seattle (Updated Edition)* book, Jacky Smith & Jim Jenkins ***Queen*** *– As It Began (Authorised & Revised Edition)* book, Omnibus, 24 March. Due: January (14) **Skillet** *Dominion*, Polydor, New Model Army's **Justin Sullivan** *Navigating By The Stars*, Absolute, **The Beau Brummels** *Cry Just A Little Bit*, Aim (21) ex-Scorpions' **Herman Rarebell** *Scorpion's Songs Symphonic*, Piosenka Plus (28) **Steve Vai** *Inviolate*, Favored Nations (180g LP, coloured LP, 18 March), **UFO** *Cleveland 1982*, Cleopatra February (11) **Jizzy Pearl's Love/Hate** *Hell, CA*, Golden Robot March **Gun** *The Carlton Songs* (4) Climax Blues Band's **Holt & Jones** *Shadowman* DL, Hojo (18) Pretty Maids' **Ronnie Atkins** *Make It Count*, Frontiers April **Gordon Giltrap/Paul Ward** *Scattered Chapters*, [TBC] (1) ex-Silverchair's **Daniel Johns** *FutureNever*, BMG (15) **Fozzy** *Boombox*, Mascot TBC **Tygers Of Pan Tang** *The Wreck-Age*, **Arthur Brown's Kingdom Come** *The Fire Suite*, Cherry Red, **Midnight Oil** *Resist*, [TBC].

Reggae

Ken Parker *Here Comes*, 21 bonuses, Doctor Bird, 11 February. Due: February (25) **Barry Biggs** *Mr Biggs/Sincerely*, *What's Your Sign/Wide Awake*, Burning Sounds.

Soundtracks

Danny Elfman *Big Mess* box, with coloured 4LP including 18 remixes, art/lyric books, print, statuette, is due this month, pre-orders via dannyelfman.com. Due: January **Hans Zimmer** *Terminal Exposure*, Note For Note.

Covid concerts

Covid variant leads to more gig restrictions

In view of the omicron variant, Prime Minister Boris Johnson announced new restrictions in England on 30 November, while stating that there'd be no Covid passports for large events. The UK Night Time Industries Association's Michael Kill observed, "We're encouraged by the government's decision *not* to mitigate against hospitality and night-time economy settings. The sector is extremely fragile and will *not* survive further trade-inhibiting restrictions."

On 8 December, Johnson announced new restrictions, with facemasks required in theatres and cinemas from 10 December. Further, Covid double-vaccination/negative lateral flow test status *would* be a requirement from 15 December (and legislated the day before) at English venues with 500-plus people unseated indoors, 4,000-plus unseated outdoors, and any venue of 10,000-plus capacity. This would be in place until a review on 5 January.

Michael Kill responded, "Vaccine passports will have a devastating impact on a sector already bruised by the pandemic. They have a damaging impact on night-time economy businesses, as we've seen in other parts of the UK where they've been implemented, like Scotland – where trade is down 30% – and Wales, down 26%. The mixed public health messages coming out of the government have arrived at the worst possible time – pre-Christmas – and now it's announced damaging vaccine passports. Far from saving Christmas, the Prime Minister has given our sector the horrible present of more pain. Thousands of viable businesses are being pushed over the edge and, with that, their workforce. The government must consider that important cultural/social hubs of communities will be lost. The industry is crying out for a clear roadmap and exit strategy, allowing them to plan." Meantime, *Record Store Day* returns, 23 April.

Stereophonics postponed their Cardiff December gigs to June 2022, on the day of the Prime Minister's Covid omicron statement

Soul+

Earth Wind & Fire's US tour, 22 April-15 May, has VIP packages including soundcheck/exclusive merchandise, via earthwindandfire.com. ■ **Janelle Monae** *The Memory Librarian* book, HarperCollins, April. Due: 2022 **Maxwell** *Blacksummers' Night*, Musze January (21) **Martha Reeves** *Live In Concert* 2CD, Cleopatra (28) **The Temptations** *Temptations 60*, Universal February (4) **Nina Simone** *Feeling Good* 2CD, Verve (11) **Mary J Blige** *Good Morning, Gorgeous*, [TBC] (18) **Dylan Meek** *All I Need*, Dylan Meek.

Janelle Monae: booked

Vintage

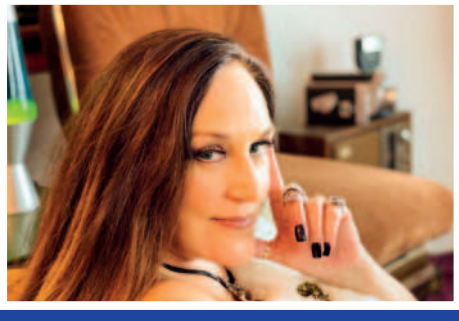
Elvis Presley *Like A Black Tornado*, Boston Garden, November 1971, stereo remix, Memphis Recording Service, 28 January. Due: January (7) **Judy Garland** *Best Ever Collection!*, Alto, **Scott Joplin** *Ragtime Classics* 2CD, Prestige Elite, **Chris McCoy** *Screamin', Smokin', Beggin', Pleadin'*, Bear Family (14) **Frank Sinatra** *Sings His Early Movie Music*, **Glenn Miller** *Tex Benneke's Hits Songs*, Sounds Of Yesteryear.

Got any news? Send it to tim.jones@metropolis.co.uk

HELLO IT'S ME

Lana Lane

US rocker's guest-packed first set in a decade



How come you're back with a new album now?
Lana Lane, Erik Norlander & Rocket Scientists used to release 2-4 albums a year, but it took a toll on us, and it doesn't make for a very creative process. So, for the past 15 years, I wanted to enjoy the life that Erik and I built. This album was an absolute joy to make. We didn't want any drama, so we used our family of musicians, and the recording was seamless. We did drums and guitars in [ex-ASIA's] John Payne's studio in Las Vegas, and I recorded background vocals with John, standing facing each other. Some of the notes that we had to hit were pretty high and we broke out laughing because of the faces and body gestures that we made. Thankfully, none of it was filmed! It took five months, May to October 2021.

What've you been up to since your previous studio album?
Managing Lana Lane Gourmet Goods, and helping my ageing mother.

Who's been the biggest inspiration along the way?
Erik. His love of music and work ethic has made me a better songwriter and singer. As an independent artist, it's difficult to navigate the music business, as it's cut-throat. But I've been lucky to have people in my circle that care about me and our careers.

What's next?
Hopefully, a tour, and lots of new music. We have two more albums to record for Frontiers, and I hope to carry on for many more years.

Lana Lane Neptune* Blue CD, *yellow 2LP are on Frontiers, 28 January.

Photos: (Lana Lane) Jane Ego; (Janelle Monae) Livepix; (Stereophonics) Scarlet Page

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CADIZ

Grant Nicholas (left), Feeding the world with colourful vinyl

PIECE BY PIECE, SIDE BY SIDE

Feeder frontman Grant Nicholas on their latest concept studio set

Tell us about how the vinyl came about.
We always release Feeder material on vinyl, as it's such a timeless, classic format. I've always loved vinyl, since I bought my first 7" as a kid from Woolworth's in Chepstow. So, I always insist that we do vinyl, and I think that our fanbase expects it. I really wanted the album to run as an old school-style vinyl sequence with Side-A and Side-B, too. The album was put together in that way, with a slight concept and flow to it. We decided on putting the main 10 songs on the vinyl, as this, sonically, makes it better when cutting. We've opted for heavyweight vinyl as usual, in two limited colours, and also a picture disc showing the album art image. The main album is a solid purple colour, and there's a red one for independent record stores.

Did you get involved in putting together the package?
We always get involved in that, as it's so important to us. We used an indie label service this time, so we have a bit more control of the formats and the quality.

Will there be bonus material for any other editions?
At the moment, as far as physical releases go, there are only the three vinyl formats, plus a CD and cassette. I don't want to dilute the album by throwing extra tracks on it for the sake of it. But the CD and digital versions do have a bonus acoustic song, Desperate Hour.

Were you involved in the mastering?
The mastering was done separately for the vinyl, to get the best sound and quality that we could. Robin Schmidt at 24-96 Mastering did an amazing job for us.

Do you keep copies yourself?
I try to keep any Feeder vinyl, for old time's sake, and also for my two children, in case they want them in later life. It's nice to see the records all together, and it reminds me of those times when we were recording them, and what we've achieved as a band over the past 30 years or so. It's also nice to see all the sleeve artwork from some of the great artists and photographers that we've worked with over the years.

Do you have any interesting insights around the process?
It was originally going to be a double-album, but we decided to release the records as two separate standalone albums that are still very much connected. The second will be out in 2023, and it'll be sonically and musically slightly different to *Torpedo*. There are a lot of birds on the album, as usual, as the vocal microphone tends to pick them up when I'm doing vocals in my studio, The Treehouse. There was even a song, Sound Of Birds, on our best-of in their honour.

What do you think of the finished product?
I'm really happy with it overall, and it's nice to make music that we enjoy that's still undeniably Feeder. There's always a slight fear before releasing anything new, as you never really quite know what the reaction will be. But it's definitely got some classic Feeder rock moments.

Do you have anything else unissued in the archive that could come out in future?
Some B-sides and solo stuff that I've never released. There are definitely plans for more vinyl.

Is vinyl an important part of your collection?
I lost most of my childhood collection when I was moving from my flat many years back. So, I'd like to replace it one day, and get a decent hi-fi system. I still have a few old albums and a couple of singles that I bought back in the day. One is The Police's Can't Stand Losing You 7" on clear blue vinyl. We covered that song – sadly, one of the last tracks that we recorded with our then-drummer, Jon Lee, before he died.

Feeder* Torpedo *purple, red, picture disc, test-pressing LPs, cassette, CD are on Big Teeth, 22 March 2022.

"CAN'T STAND LOSING YOU WAS ONE OF THE LAST TRACKS THAT WE RECORDED WITH JON LEE"

FIRST SPIN

Readers' virgin vinyl purchases

This month: The Beatles Help!

It was 1965 and my parents promised to buy me a record player if I passed my 11-plus. I did pass and a record player was purchased: a blue and cream Dansette Bermuda with a BSR turntable, that played records at 16, 33, 45 and 78 rpm. I'd been saving my pocket money for my first record. Would it be The Kinks, The Rolling Stones, the Small Faces or The Who?

Before I had the chance to buy my first record, a holiday in Brighton had been arranged. As it was raining, we went to the Odeon to see The Beatles in their latest film. Walking out of the cinema I decided what was going to be my first record. We went to the nearest record shop which was in The Lanes in Brighton, I purchased the 7" single of Help!, which I had to wait until we got back home again before I could play it.

I still have the record today, which plays perfectly. I have the Dansette as well. It hasn't worked for 50 years, but that's another story.

Simon Moody

Poco get the blues

UPCOMING VINYL RELEASES

Wilco's **Jeff Tweedy** *Chelsea Walls OST* LP, two bonuses, Omnivore, 14 January.

Jack White *Fear Of The Dawn* LP, five coloured LPs, are due via Third Man, 8 April, followed by *Entering Heaven Alive* LP on 22 July.

Regina Spektor *11:11* box, with clear LP, unissued 20-track *Papa's Bootlegs* 2LP, book, reginaspektor.com, 6 May.

The Waterboys *All Souls Hill* blue LP/7", with bonuses; LP, CD, cassette, Cooking Vinyl, 22 April.

Porcupine Tree's **Gavin Harrison** *Sanity & Gravity* LP, CD, with bonus, Kscope, 28 January.

Phish *The Clifford Ball* box, with orange 6LP, blue 6LP, book, Plattsburgh, August 1996; *Flatbed Jam* bonus 180g LP, drygoods.phish.com, 4 March.

Quincy Jones' self-curated *VMP Anthology: The Story Of* coloured 180g 12LP box, with *This Is How I Feel About Jazz*, *Sinatra At The Sands*, *Walking In Space*, *Body Heat*, *The Wiz*, *The Dude*, *Back On The Block*, *Miles & Quincy Live At Montreux*, is out exclusively via Vinyl Me, Please.

Loverboy *Anthology Deluxe* 2LP, with bonuses, lyric sheets, sticker, has pre-orders via ReniassanceRecordsUS.com.

Bored! *Feed The Dog* LP, coloured LP, CD, cassette, two bonuses, Fantastic Mess, 28 January.

Hermeto Pascoal & Grupo *Planetario Da Gavea* 2LP, unissued, Rio De Janeiro Planetarium, 1981, Far Out, 4 February.

Regina Spektor, 20th anniversary box set

31 December **George Michael** *Symphonica* 2LP, Virgin; **The Adverts** *Cast Of Thousands* LP, CD, Fire; **Ty Dolla $ign** *Featuring* 2LP, Atlantic.

4 January **Richard Carpenter** *Richard Carpenter's Piano Songbook* LP, Decca.

7 January **Randy Newman** *Music From Monsters Inc* picture disc LP, Walt Disney; **Dexter Gordon** *Daddy Plays The Horn* 180g LP, BMG; **Bebe Rexha** *Better Mistakes* coloured LP, Warners; **Kings X** *Faith Hope Love* gold 180g 2LP, **Duke Ellington** *Anatomy Of A Murder*, **Corrosion Of Conformity** *Wiseblood*, **Hooverphonic** *The Night Before*, **Lee 'Scratch' Perry** *Jamaican ET*, **ACCEPT** *Russian Roulette*, **Secret Affair** *Glory Boys* 180g LPs, **Michael Nyman** *The End Of The Affair OST* orange 180g LP, **Hans Zimmer** *Interstellar OST* clear 180g 2LP, Music On Vinyl; **Aretha Franklin** *Sparkle* clear LP, Atlantic; **Christine & The Queens** *La Vita Nuova* LP, Because; My Bloody Valentine's **Kevin Shields** *Lost In Translation OST* LP, Rhino; **Miles Davis** *Kind Of Blue* LP/book, Diggers Factory.

14 January *Music From Vanilla Sky OST* coloured 2LP, Real Gone; **Todd Rundgren** *And Friends* coloured LP, **Poco** *One Night In Nashville* blue LP, CD, Cleopatra; **Corrosion Of Conformity** *Animosity*, *Technocracy* LPs, Metal Blade; **Charles Mingus** *The Jazz Experiments Of* LP, BMG; **Abdullah Ibrahim** *Solotude* LP, Gearbox; Thievery Corporation's **Eric Hilton** *Censory* 2LP, More Alarming; **John Coltrane** *Live At The Village Vanguard*, *Crescent*, **Donald Byrd & Pepper Adams** *Motor City Science* 180g LPs, Verve; **Jackson 5** *ABC* 180g LP, Music On Vinyl; **Buffalo Revisited** *Volcanic Rock Live* LP, CD, Ripple; **Otis Redding** *The Best Of* blue LP, **The Monkees** *Pisces, Aquarius, Capricorn & Jones Ltd* green LP, Rhino; **Mekons** *Exquisite* LP, Glitterbeat; **Elvis Costello & The Imposters** *The Boy Named If* LP, CD, Universal; **Angel Olsen/Karen Dalton** *Something On Your Mind* LP, LITA; ***Diamanda Galas*** LP, Intravenal Sound Operations; **Ike & Tina Turner** *A Fool In Love* LP, Wagram.

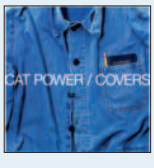
21 January **Todd Rundgren** *The Ever Popular Tortured Artist Effect*, **Thin Lizzy** *Renegade* 180g LPs, Friday; **Al Green** *Greatest Hits* LP, CD, Fat Possum; **Dream Theater** *The Majesty Demos 1985-86* 2LP/CD, InsideOut; **Johnny Cash** *Johnny 99* coloured 180g LP, **Thin Lizzy** *Renegade* 180g LP, ***Winger*** green 180g LP, **Jefferson Starship** *Red Octopus* 180g LP, Friday; **Boris** *W* LP, blue, sea blue, blue splatter, sea blue splatter, white splatter, sea blue blob, silver swirl LPs, CD, cassette, Sacred Bones; **Quincy Jones** *$ OST* green LP, **Bad Company** *Rock'n'Roll Fantasy* clear LP, Rhino; **Ramones** *Rocket To Russia* clear LP, Warners; **Golden Earrings** *On The Double*, **Paradise Lost** *The Plague Within* 180g 2LPs, **Elvis Presley** *Promised Land*, **Level 42** *Forever Now*, **Son Volt** *Straightways* 180g LPs, **Xentrix** *Shattered Existence* red 180g LP, Music On Vinyl; **The Sherlocks** *World I Understand* LP, CD, Teddy Boy; **Saint Etienne** *Foxbase Alpha* LP, Heavenly; **Eric Gales** *Middle Of The Road* green LP, Provogue; **David Morales** *Life Is A Song* 2LP, Diridim; **Gentle Giant** *Free Hand* coloured 2LP, Alucard; **Max Steiner** *King Kong OST* LP, Wagram; **IDLES** *A Beautiful Thing: Live At Bataclan* 2LP, 2CD, Partisan.

PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for

Yard Act *The Overload* (Zen FC/Island ZENFC 007 LP, LP, 2022)

With physical versions of their early singles fetching huge sums, and well-deserved live reputation, Yard Act have some serious momentum ahead of this debut album. This is an essential record to kick off 2022, a heavy-hitting dose of Yorkshire-accented social commentary. You can order the vinyl in a red and black 'Tall Poppies' edition from the band's online store, a 'Rich Yellow' pressing from Rough Trade and a green 'Ghetto Lettuce' version from UK indie record shops.



Cat Power *Covers* (Domino WIG LP 469 XM, LP, 2022)

This will be Chan Marshall's third official collection of covers; her first since *Jukebox* back in 2008. Her excellent take on Frank Ocean's Bad Religion gets things underway, followed by stunning renditions of tracks by Nick Cave, Replacements, Pogues and Lana Del Rey. There's a limited 'heavyweight gold' edition pressed for independent record shops, as well as an exclusive silver version on Domino's website, which also is accompanied by a bonus 7" featuring Marshall's cover of You Got The Silver by the Stones. (See our Cat Q&A on page 112).

Thyla *Thyla* (Easy Life ELIFE 030 VB, LP, 2022)

This is a long-awaited LP from a Brighton outfit whose fusion of melodic shoegaze, urgent post-punk and atmospheric indie-pop has attracted plenty of admirers since they first emerged in the 2010s. They're a versatile bunch, hinting that this record will sound huge when performed live. Delayed by the pandemic, Thyla's self-titled debut is finally available to order on 'crème coconut'-coloured vinyl.

Charlie Ashcroft

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: Vincent Gallo

I've been after a Vincent Gallo record for some time and, so far, have come up empty. Of course, I've got *When* on CD (£1) but I want a vinyl copy, though I'd rather not pay big money.

Gallo, of course, is an acclaimed actor, director and film-maker. He is also a musician of some note: he was actually in the legendary Grey with Jean-Michel Basquiat and recorded an unreleased LP with Lukas Haas as Bunny. The first Gallo vinyl worth tracking down is the album he recorded as part of the group Bohack in 1982. *It Took Several Wives* was self-pressed on their Family Friend label (FFR 8101) in a run of 1000 copies. Five hundred were destroyed and Gallo later threw 100 away, the remaining 400 changing hands for up to £300. It's an instrumental, experimental treat, positing Bohack as a a kind of American This Heat – yes, *It Took Several Wives* is *that* good.

It was at this point that Gallo's cinematic career began to take wing, though the first Gallo LP was the soundtrack for *The Way It Is* (1993, USA Rojo RJ 1001, £200). This was followed by an album where he wrote and performed most of the music: for his film *Buffalo '66* (1998, USA 33653, £200). Warp did the world a favour by releasing the album *When* in 2001 (Warp WAPLP87, £200) and an even bigger favour with *Recordings Of Music For Films* (2002, WAPLP 99, £45) that pulled together music from *Downtown '81, If You Feel Froggy, Jump, The Way It Is* and *Buffalo '66*. Warp even put out a Gallo 12", So Sad (that played at 78rpm, £15), and Honey Bunny as a promo 7" (£25).

There ensued vinyl silence, though Gallo's career trajectory continued upwards and some of his recorded music has been released on CD. The fact that none of these recordings have been reissued suggests that Gallo is old school about vinyl though there should at least be a reissue of the Bohack album just to spare music lovers the torture of tracking this particularly elusive cat down. Of course, all of the Warp music can be streamed or purchased digitally from warp.net even if *Recordings Of Music For Films* is still listed for sale at £18.99. Truth is, of course, it's out of stock.

Ian Shirley

Lorrie Morgan best-of, plus

28 January Lucinda Williams *You Are Cordially Invited…* LP, CD, Highway 20; **Black Francis** *NonStopErotik* crimson LP, *The Golem* grey 2LP, *Paley & Francis* LP, **Leo Sayer** *Northern Songs* 2LP, CD, Demon; **Deerhoof** *Actually, You Can* coloured LP, Joyful Noise; **Uriah Heep** *Very 'Eavy Very 'Umble* LP, Sanctuary; **Sharon Robinson** *We Were Dreamers* LP, CD, Freeworld; **Napalm Death** *Enemy Of The Music Business* red LP, Secret; **Mike Brooks** *What A Gathering* 180g LP, **Byron Lee's All Stars** *Soul Ska* red 180g LP, Burning Sounds; **Dokken** *Breaking The Chains* red, gold 180g LPs, **David Bowie** *A Reality Tour* blue 180g 3LP, **Todd Rundgren** *Todd* 180g 2LP, Friday; **Grateful Dead** *Fillmore West, San Francisco, CA, 3/1/1969* 180g 3LP, Rhino; **PJ Harvey** *Let England Shake*, *Let England Shake Demos* LPs, CDs, Island; **Melvin Sparkes** *I'm Funky Now* 180g LP, gold, red 180g LPs, **Friimen Muzik Company** *Free Men* 180g LP, purple, green, orchid, splatter, violet, emerald 180g LPs, **Harari** *Genesis* 180g LP, clear, red, brown 180g LPs, **Bernard Purdie** *Soul Is… Pretty Purdie* clear, tan, custard, gold 180g LPs, **The Larry Douglas Alltet** *Dedications* 180g LP, ice, silver 180g LPs, Tidal Waves; **Slade** *Alive!* coloured LP, BMG; **kd lang** *All You Can Eat* LP, Nonesuch; **The 5th Dimension** *Greatest Hits On Earth* LP, Legacy; **Black Rebel Motorcycle Club** *Wrong Creatures*, *Specter At The Feast*, *Beat The Devil's Tattoo* 2LPs, Vagrant; **Anti-Nowhere League** *We Are The League*, **Blitz** *Voice Of A Generation*, **The Krays** *Inside Warfare*, **The Crack** *In Search Of* LPs, Puke N Vomit; **Eddie Money** *Take Me Home Tonight* pink LP, Cleopatra; **The Magnetic Fields** *The House Of Tomorrow* LP, CD, **Fruit Bats** *Sometimes A Cloud Is Just A Cloud* 2LP, Merge; **Lorrie Morgan** *A Picture Of Me* pink LP, Cleopatra; **Disclosure** *DJ-KICKS* LP, K7 ***Bob Dylan*** picture disc LP, Wagram.

1 February The Weather Prophets *Janice Long 10.10.85*, *John Peel 01.12.86* 2 x 7"/postcard, Precious.

4 February Chuck Berry *Is On Top* coloured 180g LP, Friday; **Kenny Cox** *Clap Clap! The Joyful Noise* 2LP, BBE; ***Andy Irvine Paul Brady*** purple LP, Mulligan; **Natalie Cole** *Unforgettable… With Love* 180g LP, Craft; ex-Bros' **Matt Goss** *The Beautiful Unknown* LP, CD, mattgoss.co.uk; ***Montrose*** red 180g LP, Friday; **A Place To Bury Strangers** *See Through You* LP, CD, Ded Strange; **Paul McCartney & Wings** *Wild Life* 45rpm LP, Universal; **Dog Trumpet** *Medicated Spirits* 180g 2LP, *River Of Flowers* green 180g LP, *Antisocial Tendencies* yellow 180g LP, *Great South Road* brown 180g LP, Demon.

11 February The Trammps *The Best Of*, **Ohio Players** *Skin Tight* coloured 180g LPs, *Honey* 180g LP, **Billy Cobham** *Spectrum* 180g LP, clear 180g LP, Friday; Pearl Jam's **Eddie Vedder** *Earthling* LP, CD, cassette, Seattle Surf; **Richard Pinhas** *Iceland* LP, CD, Bureau B; **Voivod** *Synchro Anarchy* 180g 2LP, CD, Century Media; **Frank Turner** *FTHC Deluxe* LP, CD, Polydor; **Spoon** *Lucifer On The Sofa* LP, CD, Matador; **Alt-J** *The Dream* LP, clear LP, CD, Infectious; **Cat Stevens** *Harold And Maude OST* 180g LP, CD, Island; **Lonnie Liston Smith & The Cosmic Echoes** *Cosmic Funk*, *Astral Traveling* LPs, ***Kool &*** ➤

VINYL FETISH

DENNIS LAMBERT
BAGS & THINGS
(ABC/DUNHILL DSX 50119, US LP, 1972) **£15**

By 1972, Dennis Lambert and his writing/production partner Brian Potter were working with artists such as The Four Tops following the band's departure from Motown. Lambert and Potter's other projects around this time also included Dusty Springfield's *Cameo*, released the following year. (Various musicians and others contributed to both *Bags & Things* and *Cameo*. Both albums were released in the US on ABC/Dunhill.)

Of course, when songwriters and producers record their own albums, sometimes it just doesn't work. However, *Bags & Things* was a well-crafted contribution to the singer-songwriter genre. With a skilful production job by Steve Barri (who co-produced *Cameo* with Lambert and Potter), the music is delivered by a squad of musicians including top-level names such as Hal Blaine and Ben Benay. And the front sleeve is period perfection: bathed in soft autumnal shades, it features Lambert seated casually in a panelled room's armchair, looking towards the glowing fireplace.

The range of material shines out. With their thoughtful, occasionally bittersweet feel and polished textures, tracks such as So Little Time and Cross My Mind are finely constructed. The gentle, nostalgic regret of Ashes To Ashes, echoing the inner gatefold sleeve's parade of memorabilia, also captures this reflective mood. Yet while the album's overall tone is relatively pensive, there's plenty of emotional diversity. The title track is an affecting declaration of independence and personal growth, a feeling reiterated in I Didn't Sing (In The New York Subway), with its passionate cry for home from an East Coast exile marooned in California.

Other songs unravel tales of love and emotional stumbles: Somebody Found Her is a regretful lament, coated in a delicate arrangement that includes an expressive trumpet solo from Ollie Mitchell. Admirers of Dusty should listen out for Of All The Things, an evocative, tender song that would also appear on *Cameo*. He may not be Dusty but Lambert's rendition is well delivered alongside a radiant string orchestration by Jimmie Haskell.

The tone shifts on the album's only non-Lambert/Potter track, Rock And Roll Mood, a witty vignette about a life in music, with Ken Loggins and Michael Omartian's song cleverly underpinned by a dynamic arrangement. To finish: a tuneful flourish with Dream On, rounding off an impressive set of songs from this prolific writer and producer. Lambert's decision to step into the light was an idea that worked.

Steve Burniston

Suzanne Vega, cream, yellow and pink vinyl

***The Gang*, The Flamingos** *Flamingo Serenade* coloured LPs, Real Gone.

18 February Los Campesinos! *Hello Sadness* LP, Heart Swells; **Electribe 101** *Electribal Soul* 180g LP, Electribal; **Circle Jerks** *Wild In The Streets* LP, Trust; **BB King** *In London* blue 180g LP, **Beth Hart** *Fire On The Floor*, *Bang Bang Boom Boom*, *Better Than Home* clear 180g LPs, **Bobby Weir & The Wolf Brothers** *Live In Colorado* 2LP, Third Man; Steven Van Zandt collaborator **Mikey Leigh's Mutated Music** *Variants Of Vibe* LP, Wicked Cool; **Felt** *Crumbling The Antiseptic Beauty*, *The Splendour Of Fear*, *The Strange Idols Pattern And Other Short Stories*, *Ignite The Seven Cannons*, *The Seventeenth Century*, *Forever Breathes The Lonely Word*, *Poem Of The River*, *The Pictorial Jackson Review*, *Train Above The City*, *Me And A Monkey On The Moon* LPs, CDs, Cherry Red; **Ten** *Here Be Monsters* gold 1280g 2LP, CD, Frontiers; **Eva Cassidy** *Songbird Deluxe* 45rpm 180g 2LP, Blix Street; **Savatage** *Fight For The Rock* 2LP, MRI; **The Byrds** *Byrds* coloured 180g LP, Friday; **The Infamous Stringdusters** *Toward The Fray* LP, CD, Regime; **Cro-Mags** *Hard Times In The Age Of Quarrel* 2LP, Back On Black.

25 February Blue Rondo A La Turk *Chewing The Fat* blue 180g 2LP, **The Kane Gang** *The Bad And Lowdown World Of* green 2LP, Demon; **Jean-Luc Ponty & Wolfgang Dauner** *Live At The Bern Jazz Festival 2011* LP, MPS; **The Moldy Peaches** *Origin Story* LP, ORG; **Swizz Beatz** *Long Live Jazz* LP, 120n12; **Cathedral** *The VIIth Coming* blue LP, Secret; ***Earl Cunningham*** 180g LP, Burning Sounds; **Hundred Reasons** *Live At The Lemon Grove* LP, Secret; **Elles Bailey** *Shining In The Half Light* blue LP, CD, ellesbaileypreorder.com; **Azar Lawrence** *Shadow Dancing* 180g LP, white, violet, grape 180g LPs, LITA; **Percy Sledge** *The Best Of*, **Ben E King** *Ben E King's Greatest Hits* coloured LPs, Friday; **Jacques Brel** *Amsterdam* coloured LP, Diggers Factory; **Goblin** *Roller* coloured 180g LP, Cinevox; **BB King** *In London* coloured 180g LP, Friday; **D'Virgilio/Morse/Jennings** *Troika* LP, CD, InsideOut.

1 March SWANS *Feel Good Now* LP, Mute.

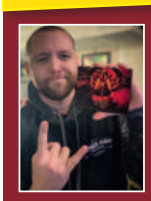
4 March *The Coral* LP, blue, white, red LPs, picture disc LP, 2CD, double-cassette, Run On; **The Anchoress** *The Art Of Losing Expanded* 2LP, Kscope; **Porcupine Tree** *On The Sunday Of Life* 2LP, Snapper; **Beirut** *Artifacts* LP, CD, Pompeii.

11 March Mountain's **Leslie West** *Soundcheck*, *Still Climbing*, *Unusual Suspects* red LPs, Provogue; **Gazpacho** *Fireworking At St Croix* 2LP, Kscope.

18 March Bogdan Raczynski *Addle* LP, CD, Planet Mu; ***Ani DiFranco*** 2LP, Righteous Babe; **Jean-Luc Ponty** *Sunday Walk* LP, MPS.

22 March A Tribe Called Quest's **Phife Dawg** *Forever* LP, CD, Smokin' Needles.

MY PRECIOUS



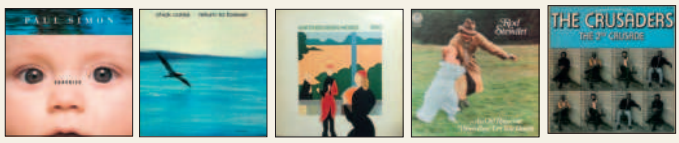
Whitechapel's Alex Rüdinger on Nile's *Annihilation Of The Wicked*

"This album changed it all for me. I got the CD when I was 14, and I'd never heard anything like it. I was mesmerised by the drumming – the speed, the energy – and raw, unedited production. It got me into extreme metal, and I even wrote a paper in 11th grade English comparing two Nile albums. I got A+! Ha! In 2013, in Australia, we supported Nile, and I got to know the band and became friends with drummer George Kollias. Knowing how cool they are makes this album even more special."

Whitechapel* Kin *CD, 14 vinyl variants, box set, are on Metal Blade.

MY TOP 5

Readers' stand-outs from their record collection



Paul Simon *Surprise* (Warners 49982 1, LP, US, 2006) **£100**
Producer Brian Eno presses the create button on Paul Simon's head and out pops his best album since *Graceland*. Another Galaxy is certainly his best song this century.

Chick Corea *Return To Forever* (ECM 1022 ST, LP, Germany, 1972) **£20**
The albatross on the cover glides you into a Fender Rhodes dreamscape, soaked in trippy Scientology. But don't let that put you off. Brazilian singer Flora Purim adds vocals, to calm any "I Hate Jazz" tendencies.

Brian Eno *Another Green World* (Island ILP S9351, LP, UK, 1975) **£50**
Eno again. Fourteen three-minute mini masterpieces on one 12-inch LP. Never a dull moment.

Rod Stewart *An Old Raincoat Won't Ever Let You Down* (Vertigo V 04, LP, UK, 1970) **£50**
First up, cast your eyes over the Marcus Keef photographed olde worlde sleeve. Inside, you have a raw and untamed Rod (and haircut). The key track here is I Wouldn't Ever Change A Thing, on which Rod duets with producer Lou Reizner (a duet with a producer? Surely a first?) over prog wizard Keith Emerson's keyboards.

The Crusaders *The 2nd Crusade* (Blue Thumb BTS 7000, LP, US, 1973) **£25**
A double LP of jazz, R&B and funky instrumental music. The Crusaders were the supreme instrumental group of the 70s, in-demand as sessioneers, from Joni Mitchell to Steely Dan. When you hear Look Beyond The Hill you'll understand how Steely Dan got to *Aja*, with The Crusaders on board!
Stephen Gale

Iggy Azalea comes to an end, in pink

25 March Soft Machine *Wonderland* LP, Morgan Blue Town; **Jah Thomas** *Dub Of Dubs* red LP, Burning Sounds; **Suzanne Vega** *Close Up* coloured 180g 4LP/book, Cooking Vinyl.

29 March Bloc Party *Alpha Games* coloured LP, test-pressing LP, CD, cassette, Infectious.

1 April North Mississippi All Stars *Set Sail* LP, CD, New West; **Mamas Gun** *Cure The Jones* LP, CD, Candelion.

8 April Radiohead's **Jonny Greenwood** *Spencer OST* LP, CD, Mercury Nashville; **BB King** *Completely Well* gold 180g LP, Friday; **Coil** *Musick To Play In The Dark 2* LP, Dais.

22 April John Williams *The Berlin Concert* gold 180g 2LP, Deutsche Grammophon; **Jason Aldean** *Macon, Georgia* green 3LP, Macon.

20 May Iggy Azalea *End Of An Era* coloured LP, *Deluxe* coloured 2LP, Bad Dreams; **Steve Vai** *Flex-Able* 180g LP, clear 180g LP, Light Without Heat.

3 June Al Di Meola/John McLaughlin/Paco De Lucia *Saturday Night In San Francisco* 180g LP, SACD, Impex.

24 June Converge *Bloodmoon: I* LP, CD, Death Wish.

26 August Janis Ian *The Light At The End Of The Tunnel* LP, Rude Girl.

FIRST SPIN/MY TOP 5
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

Some removal firms have specialist advice on moving vinyl, such as falconerremovals.co.uk.

The Pros & Cons Of Crate Haulin'

When moving house, you'll want your record collection to survive the upheaval intact. **Tim Jones** boxes clever on the whys and wherefores of crate-shipping

Relocating your residence is one of the most stressful things that you can do in life, and worrying about whether your precious record collection is going to survive shipment to new surroundings is one more woe that you could do without. Of course, you could take this delicate task into your own hands and transport your collection in your own vehicle, provided that there's room and that it will fit in okay without obstructing the driver's vision. If so, how should you pack your records in your motor, so that nothing untowards befalls them in transit?

First things first. If you have any particularly valuable records, this signal suggestion may seem counterintuitive, but it's actually imperative that you take the vinyl out of any original paper inner/picture sleeve in which the vinyl is housed, and place the record between the inner and outer sleeve in an acid-free paper or polypropylene bag. This ensures that the vinyl won't cut through either the original paper/card inner or outer sleeve while it's being moved, which is a problem that has been reported in the past during house moves.

To protect the record during transit, do *not* place it in a thick PVC plastic sleeve as some would propose, as this may cause damage should unforeseen hot conditions arise (such as your vehicle breaking down on a sunny day or the driver being incapacitated for any length of time). Instead, encase the vinyl and its sleeves within two squares of sturdy clean cardboard, cut to be slightly bigger than the size of the outer sleeve. This will protect the record's outer sleeve corners and prevent them from bending or tearing during transit. In addition, you should place the cardboard-protected record in a layer of bubble wrap, while ensuring that it's not over-tightly packed at the edges, which could also bend the outer sleeve. The wrapped-up item can then be placed vertically within a robust cardboard box that is at least 12.5" square, preferably a little larger, with any spaces around the records filled up with more bubble wrap, to prevent them from moving about on the road.

Enquire if your removal firm has an insurance limit

Only place records of the same size together in a box, such as a bunch of 7"s, or 10"s or 12"s. Do not mix and match them, as they could then be prone to movement within the box. Place another layer of bubble wrap on top of the stored records, and be sure to affix a sticker to the box that details its carefully catalogued contents, so that you know exactly what is in it at the other end of your journey. If anyone else is lending a hand with moving the boxes at the other end of your trip, you should also mark them as FRAGILE and THIS WAY UP. Seal the boxes with tape, so as to ensure that no dust enters the box, and place the box away from sunlight (if necessary under a coversheet) and any liquids that may be in your vehicle. Also be careful not to stack anything heavy on your record boxes.

Before you set off, check whether your car or house insurance covers any valuable items during transit and, if not, it could be worth taking out additional cover for any pricey records, which should be acquired at minimal cost for full replacement-value, thereby providing further peace of mind. When you get to your destination, be sure to lock your vehicle after each trip that you make on foot with boxes into the new premises, and do not advertise what the contents of the boxes are to anyone unfamiliar in the vicinity. "Oh, yeah, it's all my Beatles records"… It has been known for a collection to be safely transported to a property, only for it to be stolen from the vehicle in broad daylight while the owner is inside the new premises.

For less valuable items in your record collection, you may wish to place their transit in the custody of a general household removals firm. You should get at least three quotes from such companies, informing them that you'll require them to move valuable items that will be housed in special packaging and must be transported in a climate-controlled vehicle (as you don't want your records exposed to heat or humidity). Also, make sure that you provide the exact details of your new address/the directions to it, to the mover, plus your own contact phone number(s), and get your driver's name and phone number(s) on the day of the move. Further, you should enquire as to what the removal firm's own insurance policy covers, and whether there are any terms and conditions about what can be transported and whether there is any value-limit on the contents of each box. Additionally, ask whether the removers themselves limit the liability for items in a box, and whether there is a time-limit on any claims that may need to be made. You may have a personal recommendation for a remover provided by a friend or family member, but, if not, websites with customer reviews include uk.trustpilot.com, removalreviews.co.uk and comparemymove.com.

Have you used a remover or courier to transport your record collection? If so, let us know your experience via rc.editorial@metropolis.co.uk.

STEVE HACKETT
GENESIS REVISITED

FOXTROT at FIFTY
+ *HACKETT HIGHLIGHTS*

SEPTEMBER 2022
09 SWANSEA ARENA
10 CARDIFF ST DAVID'S HALL
11 CAMBRIDGE CORN EXCHANGE
13 AYLESBURY FRIARS WATERSIDE
14 TORQUAY PRINCESS THEATRE
16 PORTSMOUTH GUILDHALL
17 BEXHILL DE LA WARR PAVILION
18 BIRMINGHAM SYMPHONY HALL
20 HULL CITY HALL
22 GATESHEAD SAGE
23 GLASGOW ROYAL CONCERT HALL
24 YORK BARBICAN
26 BUXTON OPERA HOUSE
27 GRIMSBY AUDITORIUM
28 NORTHAMPTON ROYAL & DERNGATE
30 SHEFFIELD CITY HALL

OCTOBER 2022
01 MANCHESTER O_2 APOLLO
03 SOUTHEND CLIFFS PAVILION
04 IPSWICH REGENT THEATRE
05 BATH FORUM
07 LEICESTER DE MONTFORT HALL
08 LIVERPOOL PHILHARMONIC
09 BRIGHTON CENTRE
11 BOURNEMOUTH PAVILION
12 LONDON EVENTIM APOLLO HAMMERSMITH

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The Collector

This month: musician **Adam Segal**

Adam Segal in his Las Vegas loft: "It allows me to feel like I'm living in a record store"

Adam "Bomb" Segal is the guitarist for 80s skate punk band The Faction, known for their anthem Skate And Destroy, as featured in the Tony Hawk video games, and more currently the drummer for Las Vegas-based punkers Suburban Resistance. Since 1983, he has owned and operated independent label IM Records off and on (and under different names), with breaks to complete law school and start a family. Since the early 70s, when he first encountered The Jackson 5, Adam has been an avid record collector and still is, along with playing music and practising law.

What do you collect, and why?
I mainly collect rock, metal and punk, but I do have small amounts of jazz, blues, country, classical, soundtracks, opera, flamenco, children's stories / Disney, and even some spoken-word drama. I've stayed really loyal to the bands of my youth, like KISS, Led Zeppelin, AC/DC, Ramones, Misfits, Social Distortion, Metallica, The Cult, and Iron Maiden, and I've kept up with just about everything that comes out from those bands on vinyl. Over the decades I've added so many more, like Manic Street Preachers, Radiohead, Clutch, My Chemical Romance, Ataris, Mastodon, Weezer, Green Day and dozens more. The classical, opera and flamenco I inherited from my parents, along with my love for The Beatles and the Stones, so I have huge amounts of that, too. For some reason, Elvis and Frank Sinatra drew me in as well, probably from grandparents. This last decade, I've learned how to hear and appreciate more extreme metal, like Amon Amarth, In Flames and Opeth, which didn't make sense to me for many years, because the melody isn't necessarily part of the vocals.

How big is your collection?
I have about 10,000 albums and 5,000 45s, so about 15,000 records total. That includes 10" records and picture discs, too. A few years ago, I gave away about 1,000 duplicates as party favours at a Christmas party, and I've sold a few duplicates here and there. I try very hard not to have any exact duplicates of a release. I have a couple of thousand CDs, too, but I rarely put those on at home.

What do you think it is worth?
I've got about half of it entered into Discogs so far, and am rushing to get it all in there to help with an insurance appraisal. I've taken really good care of it along the way, and at the 70th percentile of the Discogs retail range, it'll be about $500,000 once it's all in there. I realise Discogs is not the final word at any given time, but it's around there.

How and where do you store it?
The 45s are in custom cabinets styled like old library card catalogs, along with my wife's 1962 Seeburg jukebox, on the ground floor of our townhouse. We didn't want to move the jukebox upstairs, and I wanted the 45s next to it for easy change-outs. The albums are on the third-floor record loft, along with my DJ set-up and small bar. We make vinyl listening a social event and call it "Club Adam". The loft allows me to feel like I'm living in a record store, my happy place! When this house was built, I inspected the subflooring, quizzed the developer, and studied weight distribution for that room, by the way. You've got to be careful with a collection this size.

What's the rarest/most unusual/most valuable item you have?
I have what I consider a set, made up of black marble and white marble copies of *Initium* by Samhain, Glenn Danzig's band between The Misfits and Danzig. My band The Faction was booked to support Samhain in Santa Cruz, California on 10 May 1985, and our own record *Dark Room* had just come in. I was in San Francisco at Systematic Record Distribution dropping off our record and I saw the copies of *Initium* also at the intake desk. Apparently – and others have more Samhain expertise than I do – a very small run of *Initium* was rushed and sent out to the west coast for the tour, and about 55 were marble vinyl. I asked for one of each, which totalled $14. After the show, Samhain crashed at my mom's house in our band room, though Glenn took van duty to guard the equipment. It's not just that a marble *Initium* is valuable price-wise, but that time in my life and the memories are very special.

What elusive gem are you still on the lookout for?
I'd like to find the Misfits' 45s Bullet, Cough/Cool and Horror Business. I have the other Misfits 7" records I ordered directly from Plan 9 in the 80s, but not those three. But I've vowed to no longer search for anything rare, especially online. I now let fate lead me to a record shop for unplanned discoveries. For new stuff, I'm fine with online shopping. But for higher-priced items I want to hold it, see it, and read the dead wax. The past year I came across the Misfits' *Beware* that way, and Mötley Crüe's *Too Fast for Love* on Leathur Records.

"The Amoeba store in San Francisco is incredible. I have to block out four hours!"

What's given you the biggest thrill?
That Samhain story above is up there for sure. I also recall being at a thrift store here in Las Vegas and I saw behind the counter an old 7" storage box for $5 and I really liked how it looked and asked to see it. When the clerk gave it to me, it was heavy with records. She said $5 was for the box and whatever was in it! It was full of near-mint purple label Frank Sinatra 45s. Those are not terribly rare, but it also had the record log filled out by the owner and original shop receipts listing 49¢ for records. It's the small stuff that's exciting to me, where you see the history and get a feel for how that record travelled through the years.

How do you track stuff down?
In Las Vegas, I like Record City, Zia Records and 11th Street Records, and I make the rounds. My biggest record-buying days happen while travelling, though. For example, my son is in college in Eugene, Oregon, and I've been going broke at House of Records there on each visit! I travel for concerts and festivals, too, and try to hit up local stores every time. The Los Angeles and San Francisco Amoeba stores are incredible, but I have to block out four hours before entering those. If a band has vinyl at the merch booth at a small club show, I'm almost guaranteed to give that a shot, too.

What's your favourite record shop?
Amoeba records in San Francisco. It can be overwhelming and sometimes I like a more curated smaller room, but if I only have time for one stop, it has to be there. I will always find a bunch of new stuff I was planning to get, a few things on my want list for years, and a few things I didn't know existed. The collectables wall always has a few things that blow me away, even if they're not something I'm buying.

How often do you listen to the stuff in your collection?
I'll put on records almost every day that I'm home. I've also ripped thousands of my albums into the computer, so I have a selection on my phone for travel and in the car as well. I'll put little video snippets of the record playing on my social media stories, and I have friends who miss them if I skip a couple of days.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Absolutely! I love KISS to this day because, when I was 12, I spent a year staring at the Ken Kelly painting on *Destroyer*, imaging I was in KISS and conquering whatever bad guys are being conquered in that art. Fast forward to just this week, and I've been staring in amazement at the triple gatefold of Iron Maiden's latest, *Senjutsu*.

How will you eventually dispose of your collection?
Hopefully, Amoeba or some sizeable store will buy the whole thing as a single collection when I'm done with it, and each item travels to some other home and some other collector. I don't have the time or patience for individual sales, but my kid doesn't want to inherit it.

What's your all-time favourite record, regarless of value or rarity?
Love by The Cult. Ian Astbury is my favourite singer (though AC/DC is my favourite band). For whatever reason at that time in my life, *Love* just struck a chord and I've never gotten over it. The songs, Ian's voice and the production are just entirely in sync. Ironically, I had the original Beggars Banquet gatefold LP for a year or two before getting an import CD, which had the bonus track Little Face, which is my favourite Cult song... it had been cut from the vinyl due to length, apparently.

The Faction and Suburban Resistance are on IM Records / IMRecordsStore.com. Adam continues to perform live and collect records.

KISS – *Destroyer* (Casablanca CBC 4008, LP, UK, 1976) Estimated market value: **£20**

Samhain – *Initium* (Plan 9 PL9 04, LP, US, 1984) Estimated market value: **£1,500**

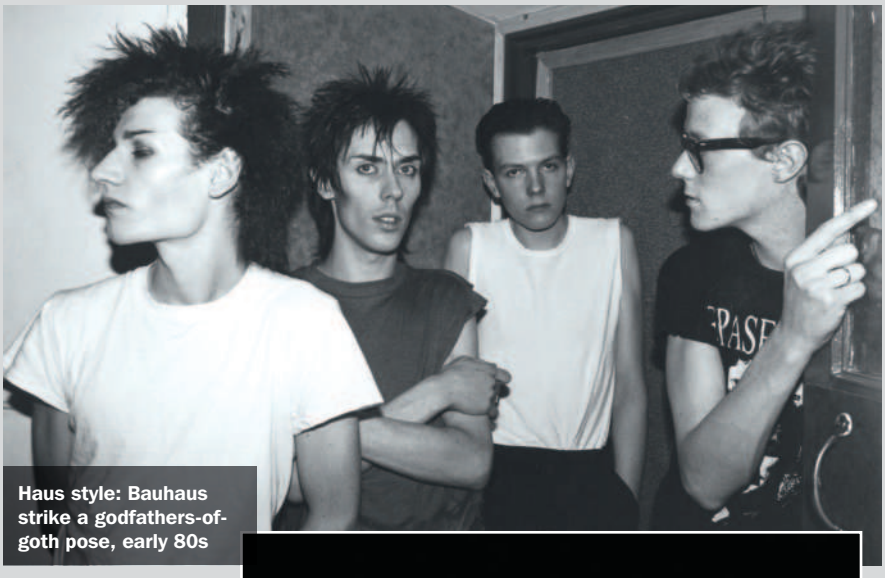
The Cult – *Love* (Beggars Banquet, BEG A 65, LP, UK, 1985 Estimated market value: **£15**

The Faction – *Greatest Grinds* (IM Records IM 022 , LP, US, 2020) Estimated market value: **£18**

Iron Maiden – *Senjutsu* (Parlophone 0190295015916, 3LP, UK, 2021) Estimated market value: **£40**

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions



Haus style: Bauhaus strike a godfathers-of-goth pose, early 80s

FIELDING A QUESTION

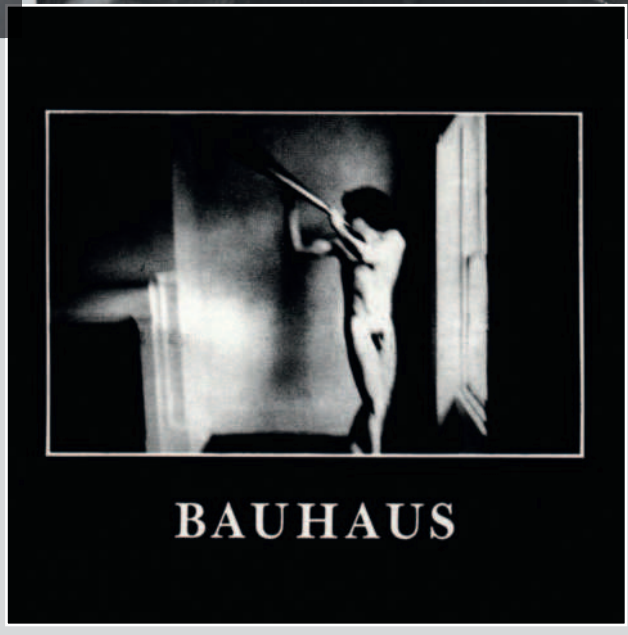
I have an original copy of the debut LP by Bauhaus, *In The Flat Field*. I used to be a fan and bought it some time in 1982 when I also bought their second LP, *Mask*. Since they're goth royalty and recently played at Alexander Palace in London, I was wondering if it's worth a lot of money. After all, the record is over 40 years old.

Brian Lumen via email

Bauhaus started their recording career with a one-off deal with Small Wonder records that yielded the groundbreaking Bela Lugosi's Dead 12" (TEENY 2, 1979, £60). They then signed with the newly-formed Axis Records, set up by Peter Kent and Ivo-Watts Russell as a subsidiary of Beggars Banquet. This led to the release of Dark Entries/Untitled (AXIS 3, £40) in January 1980. It was then discovered that another label had prior claim to the Axis name, so the label was swiftly renamed 4AD. Dark Entries was quickly repressed in February 1980 on the new 4AD label (AD 3, £10). Terror Couple Kill Colonel/Scopes/Terror Couple Kill Colonel 2 was released in June 1980 (AD 7, £10) by which time Bauhaus were beginning to gain serious traction on the live scene, magnetising a hardcore following attracted to their dark, flamboyant music and their lead singer, Peter Murphy, who came over as a three-way cross between David Bowie, Iggy Pop and Freddie Mercury.

Their debut, In The Flat Field *(CAD 13), was scheduled for release in September 1980 but in the studio the band struggled to replicate the power and panache of the version of opening track, Double Dare, that they'd recorded for a John Peel session in April 1980. They eventually applied to the BBC for permission to use the Peel version, causing a significant delay. At last, the album came out on 3 November 1980. It managed to capture the energy, flair and imagination of their live shows and was the first goth rock masterpiece. Taking their cues from David Bowie, punk and glam rock, Bauhaus had no intention of remaining cult artists and wanted to get into the charts – without compromising their integrity or determination to experiment. This was borne out in their next single, Telegram Sam/Crowds (AD 17, £5), released on 5 December 1980 – a potent tribute to Marc Bolan.*

With momentum increasing, Bauhaus moved to Beggars Banquet. The label was prepared to put everything behind them in the quest for success.



The goth/disco-funk single, Kick In The Eye/Satori (BEG 54, £6), released on 27 March 1981, actually got to the lower rungs of the Top 60 and sold plenty of copies outside the chart-return shops. In The Flat Field *kept selling well even after the group's second LP,* Mask *(BEGA 29, £20), was released in October 1981. In fact,* Flat Field *was continually repressed to keep up with demand right up to the band combusting in 1983. Original first pressings of* In The Flat Field *have 4AD's 8 Hogarth Road address on the rear. So check your sleeve for this important detail. Mint copies are worth in the region of £40 to £50 and are actually quite hard to find because those bought by hardcore fans were played to death. The good news is that re-pressings like yours can also command a price of between £20 and £30 in Near Mint condition.*

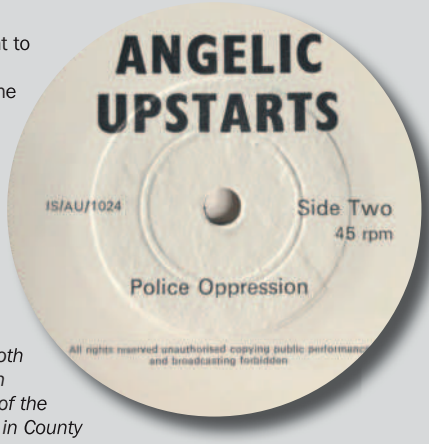
MURDER MYSTERY

I've got a record I think is worth a little bit of money and I want to work out the best way of selling it. It's a single by the Angelic Upstarts [*whose Mensi sadly died in December – Ed*] called The Murder Of Liddle Towers with Police Oppression on the other side. My mate told me that it's worth around £20 and I was wondering about the best way to make sure I get that amount for it. Should I take it to a record shop? It comes in its original sleeve.

John Berger via email

Your record is worth more that £20! The first pressing of The Murder Of Liddle Towers/Police Oppression was self-released by the Angelic Upstarts in 1978 and limited to 1,000 copies. The record didn't have a label name or a proper catalogue number but the black and white labels have IS/AU/1024 on both sides. The record was housed in a black-and-white sleeve with blackmail lettering on both sides. The song detailed the story of the death of an electrician – Liddle Towers – on 9 February 1976 in County Durham, after he was brutally beaten up in a police cell in Gateshead by serving officers on the nights of 15 and 16 January 1976. There was a huge outcry over the death, especially after an inquest returned the verdict of "justifiable homicide" in October 1976. There was extensive coverage in the press, questions raised in Parliament and even a TV documentary about the story. The first time Towers appeared in song was in 1977 when he was referenced in the lyrics to The Jam's Time For Truth, which appeared in 1977 on their first LP In The City *(Polydor 2383447, £25).*

As the Angelic Upstarts – Mensi (vocals), Ray Cowie (guitar), Steve Forsten (bass) and Derek Wade (drums) – they came from nearby South Shields, and their song was even more potent, especially the line delivered by the late Mensi, "Who killed Liddle?/Police killed Liddle!" The Upstarts began to build a fanatical following across the country as one of the early skinhead/Oi! bands and the single sold out. I actually went to their first London gig and not only saw them perform this song but also felt rather terrified of them. They projected more attitude that any band I'd ever seen. The Death Of Liddle Towers/Police Oppression was quickly reissued as a joint venture between Small Wonder and the Rough Trade records shops as RTSW 001. It's this version that's worth in the region of £20, not the original, band-made pressing. That one is worth £300! As for selling it, you can try eBay, Discogs or an auction house, or try to cut a deal with your local second-hand record dealer, assuming you have one. Finally, in June 1978, the "justifiable homicide" finding was set aside and a second inquest in October 1978 returned a verdict of "death by misadventure", confirming that, by their actions, the police had indeed killed Liddle.



CHROME IF YOU WANT TO

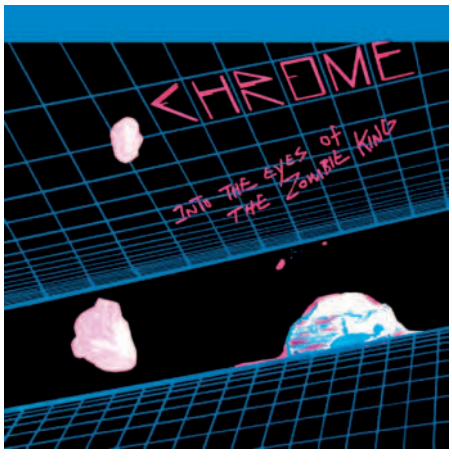
I have a copy of *Eternity* by the band Chrome. It was released on the Dossier label in Germany in 1986. I have looked online and seen that some Chrome albums, such as 1977's *The Visitation,* sell for hundreds of pounds, whereas it seems that my record is only worth about £10. I am not a record collector and don't understand how one record by the same band is worth literally 10 or 20 times the value of another record by the same band. Can you explain?

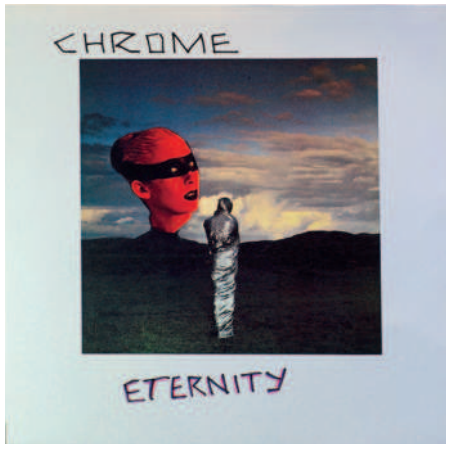
Holster Truss via email

Yes, record collecting is a terrain that, for some, seems quite like an alien landscape. But it is par for the course that some LPs by a band are worth more money than others. For example, the number of people who bought the 1969 debut LP by Genesis – From Genesis To Revelation *– could probably fit inside Westminster Abbey, and that is the reason why mono copies are worth £1,500. Of course, by 1981 half the male population must have bought Abacab (whereas others, including myself, were buying decent records).*

The musical output of Chrome falls into two distinct phases and categories. Everything they released up to 1982 is collectable and everything they released after is not. The power behind the band was Damon Edge who produced, drummed and played synths on The Visitation, *released on his own label in America (Siren DE 1000, 1976). It can fetch up to £400 if it has the first-state spray-painted cover. At that time, Chrome was a four-piece. Their music sounded like Blue Öyster Cult with tape and production effects. When Edge met guitarist Helios Creed, Chrome took wing with* Alien Soundtracks *(Siren DE 2122, US, 1977, £200). The music channelled The Stooges, krautrock, science fiction and psychedelia. Their big break came when they were asked to appear on the* Subterranean Modern *LP (Ralph SM 7908, US, 1979, £30), helmed by The Residents, compiling the work of the best bands in San Francisco. This coincided with their masterful* Half Machine Lip Moves *(Siren DE 333 SEC, US, 1979, £150). They struck a deal with Beggars Banquet in the UK, yielding the more expansive* Red Exposure *(BEGA 15, 1980, £25).*

Although Chrome were feted in the music press, there was tension between Edge and Creed. The latter wanted to turn Chrome into a touring outfit to cash in on international interest, but Edge was worried that they wouldn't be able to recreate their studio-built sounds in a live setting and was also agoraphobic. There were only two gigs with Edge and Creed in the line-up (with Edge playing the hand-held Moog Liberation synthesizer, which allowed him to sing). Although they recruited Hilary Stench (bass) and John Stench (drums) for the more stripped-down Blood On The Moon *(Don't Fall Off The Mountain X 6, 1981, £20), the band never went on the road. This led to Creed and Edge splitting up after the release of* 3rd From The Sun *(Don't Fall Off The Mountain X 18, £20) in 1982. Edge took the name of Chrome, moved to Europe and, in 1984, released* Into The Eyes Of The Zombie King *(Mosquito MOS 003, France, £18). From that point, Edge issued a regular flow of albums under his own name or the Chrome banner. The latter were Chrome in name rather than spirit and played out according to the law of diminishing returns. This version of Chrome did play live on occasion in France and Germany and, as well as girlfriend Fabienne Shine, Edge used a rotating cast of musicians in the studio but never recaptured the flame-throwing pizzazz of the early years. The LP* Eternity, *which you own, is from 1986 (Dossier ST 7520). It was another average Chrome LP and that's the reason it's only worth around £10. When Edge died in 1995, Helios Creed reclaimed the Chrome name and began releasing records and touring under it, managing to replicate the classic Chrome sound live.*



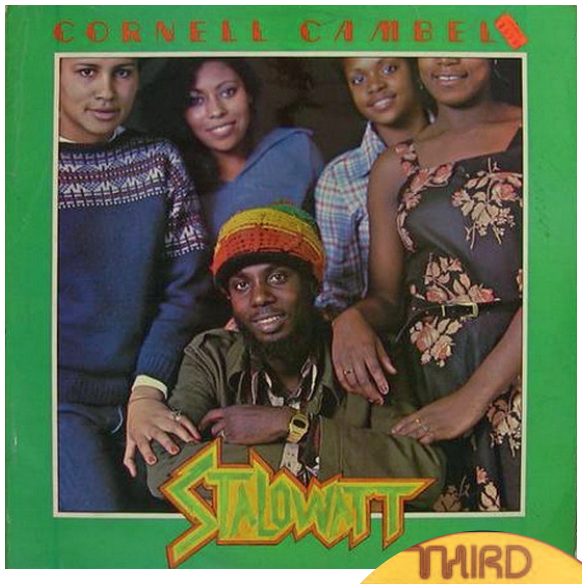


LOLLY FOR LOLA

I used to buy singles in the 60s and have a load in the stable just near the horses (don't ask!). Most are in boxes and don't have sleeves – I don't know why – maybe I was worried about mice eating the paper. Anyway, I was mucking out the shed and planned to take them to the charity shop. My wife said,"Don't throw nowt out" and suggested that I work out if they're worth anything. I'm sending you a picture of one of the records – Lola by The Kinks – that seems to be some kind of pre-release version. There are plenty more.
Niall Houghton via email
This a great record to stumble across. As you are probably aware, Lola – with Berkeley Mews on the flip – was a massive hit for The Kinks shortly after it was released on the 12 June 1970, as a foretaste of the Lola Versus Powerman *LP, issued that November. Over time it has become an evergreen and is one of the dozen or so, instantly recognisable, classic Ray Davies songs. Although a stock copy (Pye 7 N 17961) is worth in the region of £5, there would have been only about 200 promo copies stamped up, which makes yours worth £50. As for the other records in your stable, their lack of picture-sleeves would lower their value and might mean they're only in poor to good condition. But if some of them are rare records or label promos, you might be able to make enough money to feed the nags for a bit. I suggest you buy a copy of our* Rare Record Price Guide *and check out the listings.*

NORTHERN SOUL ON PAULA

I am not a Northern soul fanatic but I bought a pack of your excellent Northern soul Top Trumps last year and have had a lot of fun playing the game. There was a single by The Montclairs in the pack valued at £1,000 – Hey You! Don't Fight It! – and that got my grey cells working because I was sure I had a Montclairs record in my collection. Anyway, it took me a while to dig it out but I finally did and the title of the song is I Need You More Than Ever with Prelude To A Heartbreak on the flip. It's on the Paula label. It's also a white label demo. Is it worth a thousand?
Odell Smith via email
When it comes to genres, Northern soul is a black hole. By that I mean it has a tremendous gravitational pull and, once you cross the event horizon, you are lost forever! Of course, what constitutes a rare Northern soul track has a lot to do with the dancefloor, taste, scarcity and fashion. Back in the 70s and early 80s, fast dance tracks were all the rage, as were ballads like The Drifter by Ray Pollard. Some records became classics and, due to scarcity and demand, command eye-watering prices, as shown in those Top Trumps, which Jonny Trunk, the legendary Richard Searling, Divine and I put together. The rarest Montclair Northern soul single is Hey You! Don't Fight It!/Never Ending Love on the Arch label, issued in 1969 (ARA 1305), worth in the region of £1,500. While there is an element of Northern to the one you have (Paula Records 382, US, 1973), with both sides fantastic examples of soul, I'm sad to say the record is not rare or hungered-after and so is only worth £20.



CLOCK-UP

I have a VG copy of the Cornell Campbell LP *Stalowatt* (TWS 301), released on Third World in 1976. The only problem is that the album inside the sleeve is *Turn Back The Hands Of Time* (TWS 913) from 1977. I assume this affects the value, but by how much?
Dennis Coleman via email
I'm sad to say that this significantly affects the value. Whether buying a new or second-hand LP, you want the right record in the sleeve. Stalowatt, *produced by Bunny Lee, is a great album and worth £40 Mint. The same applies to* Turn Back The Hands Of Time, *also produced by Bunny Lee – it changes hands for £30 to £40. I'm afraid your combination of sleeve and record is probably worth in the region of £10.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love and Sound And Vision

MODERN HIP HOP COLLECTABLES

Dudley Jaynes traverses the landscape of contemporary hip hop, to find the records commanding high prices…

In recent years there's been a huge vinyl revival within hip-hop culture, leading to a proliferation of releases. In contrast to days gone by, however, pressing runs tend to be much smaller while attention to detail (often with collectors in mind) has become more and more important. As a result, certain artists' releases have quickly become highly sought-after.

With vinyl sales on the up, capacity issues courtesy of Covid and an insatiable demand for collectables, this trend is set to continue and hip-hop labels are becoming increasingly creative in their approach to conceiving desirable records. Just this year, Silver Age Records released the *Czarface Meets MF Doom* album with a plethora of variants, accompanying comic and multiple physical formats. It's a case of keeping one's finger on the pulse to snare those gems. Here's a dozen to explore…

LEWIS PARKER
Masquerades And Silhouettes (Instrumentals)
(The World Of Dusty Vinyl DVJEDI 008, LP, US, 2006) **£90**

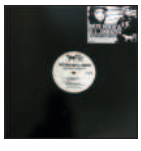
Lewis Parker has a deep discography stretching back to the mid-90s, much of which is quite collectable these days. Having parted ways with Massive Attack's label Melankolic, he set up his own imprint, The World of Dusty Vinyl, and this instrumental album, limited to 200 copies, is in high demand.

VARIOUS
The Juice Crew EP
(Diggers With Gratitude DWG 004, 12", UK, 2008) **£80** (red, white or blue vinyl variants), **£60** (black vinyl)

Diggers With Gratitude is a collective spearheaded by Dave Roberts, Chris Aylen and Toby Baldwin and in many ways they were the catalyst for the explosion in vinyl releases of unearthed hip hop gems back in 2006, when they released the uber-collectable *Be Intelligent* EP by Phill Most Chill (see *RC* 387). It comes as no surprise, then, that an EP of unreleased Juice Crew gems would become a prized piece. For the full Juice Crew story, see *RC*463.

BIZ MARKIE
Tribute To Scratch
(Hot Chillin' HC 002, 12", US, 2009) **£120**

In 2007, legendary producer Marley Marl launched indie imprint Hot Chillin' in order to bless the world with some unreleased tracks. As well as working in conjunction with the aforementioned Diggers With Gratitude to release *The Juice Crew EP,* he released a sprinkling of records including this cookie by the late, great Biz Markie.



PETE ROCK AND CL SMOOTH
Basement Demos EP
(One Leg Up OLU 006, 12", US, 2009) **£70**

Another label instrumental in the searching out of unreleased treasures was short-lived imprint One Leg Up Records. This particular release features early demos by Pete Rock & CL Smooth from 1990 to 1991, which were left off their debut *All Souled Out* and had actually received a small amount of radio play on WBLS New York in 1989.

ATMOSPHERE
Seven Years With Atmosphere And Rhymesayers
(Rhymesayers KYI 007, 10" EP, US, 2010) **£150**

Moving away from rediscovered gems for a moment, we come to one of the hip hop labels currently leading the way in terms of attention to detail. *Seven Years…* is a great example of this fastidiousness: the 10" record comes with a hardback detailing the history of the group through photos and words plus a healthy dose of exclusive tracks. It was limited to 1,500 copies.

PHILL MOST CHILL
***All Cuts Recorded Raw* (Original Tracklisting)**
(Diggers With Gratitude DWG 008, 2LP, UK, 2011), **£180**

Phill Most Chill's debut comprised unreleased tracks from 1987 to 1990. It was an instant success, commanding a high price in its regular format. The version here was limited to 25 stickered test-pressings with a different tracklisting to the commercial release.

ACTION BRONSON
Dr Lecter
(Chopped Herring CHL 3 CT 3 RLP 01, 2LP, UK, 2012) **£450** (red vinyl, ltd 75), **£230** (multicoloured, ltd 200), **£200** (black vinyl, ltd 225)

Action Bronson made his vinyl debut with the excellent Chopped Herring on 2011's *Welcome To The Great Outdoors* EP. While much of his catalogue is highly collectable, the *Dr Lecter* album has rocketed in price in recent years, with the red vinyl version sometimes changing hands for over £500.

ACTION BRONSON & PARTY SUPPLIES
Blue Chips
(Chopped Herring, CHCH 1 P 5 LP 001, 2LP, France, 2013) **£150** (all variants)

Chopped Herring followed up the *Dr Lecter* LP with a vinyl release of Action Bronson's mixtape collaboration with producers Party Supplies. Named after the 1994 basketball film starring Nick Nolte, the album featured samples from TV and film found on the net. By 2013, Bronson was a rising star in the hip-hop world and quickly scored a major deal with Atlantic Records.

SMOOVTH & GIALLO POINT
Portrait Of A Pimp
(Ryks Muzik RM 004, LP, France, 2015) **£100**

This early Giallo Point production was originally issued by short-lived imprint Ryks Muzik. The label owner disappeared shortly after the record was released, and it is estimated that only 50-75 copies ever saw the light of day. Thankfully, Copenhagen Crates reissued it in 2019 with a different cover.

ATMOSPHERE
Seismic Waves
(Flood Magazine/Rhymesayers, no cat no, 6.5" flexi disc, US, 2017) **£70**

Pressed on site from recycled plastic at the Air And Style Festival in Los Angeles on 18 and 19 February 2017, these quirky collectables have never been issued since and, as a consequence, are very scarce. The track itself was taken from Atmosphere's 2016 long-player, *Fishing Blues*.

VARIOUS
B-Line Archive EP
(B-Line Recordings BLNW 002, 12", UK, 2018) **£350**

B-Line Recordings has been one of the leading UK hip-hop labels since its inception in 2012. This release was only pressed in a quantity of 10 for the label's use, due to some of the tracks not being permissible for commercial release. On the rare occasion that it sells, it commands a very high price.

OXYGEN
Age Appropriate
(AE Productions AE 036, LP, gold vinyl, UK, 2019) **£100**

Oxygen's debut solo LP, issued by Bristol-based AE Productions, was initially pressed on gold vinyl by mistake – the main run was released on black vinyl. The label kept 30 gold copies for posterity, distributing them predominantly to the artists involved or connected with the label. A handful of copies has since changed hands for upwards of £100 (you can get the standard edition for about £15)

DRINK UP

CHAS & DAVE
Remember A Pint Of Best Courage Do

(Rockney EMC 3303, LP, UK, 1980) **£5**

In 1979, London brewers Courage Ltd created a nostalgic telly ad to promote Best bitter, and needed some cockney rock'n'roll to accompany it. Chas & Dave were the go-to geezers and became the new face, or rather voice, of Courage. The company's advertising agency had seen them perform in an Islington pub and particularly liked the song Woorthcha from their debut album *One Fing'N'Anuvver* (1975). They commissioned them to re-record it with new lyrics mentioning Courage by name and a revised title – Gertcha. "Now I'm a going back a few years/when punters knew a bit about beers/If it wasn't Courage best/then you'd hear this strange protest/Gertcha – fancy cocktails that are shaken and not strirred/Gertcha – drinks with cherries in that make you look absurd…"

Filmed in sepia, the ad showed a typical London pub in the late 1920s with locals miming along to the one-word Gertcha chorus, including a dog. There were actors in period costume, vintage beer taps and 10-sided pint mugs. The ad was immediately popular with viewers and sales of Courage Best increased. It was also great advertising for Chas & Dave, leading to demand for the song. The cheerful duo recorded a full-length 45 based on the jingle and made No 20 in the charts. Most sales were probably in the south of England since Courage wasn't available in the rest of the country, but it made some impact nationally through radio play.

Soon, Courage demanded more songs. Chas & Dave obliged by adapting another old tune, The Sideboard Song, for a second nostalgic pub ad. And then another, based on their lesser-known song I'm In Trouble. But it was the adaptation of their biggest hit, Rabbit, that was perhaps the best remembered after Gertcha.

The music became so popular that Courage swiftly produced a promo EP, *All The Best*, featuring songs from the first four ads. It was structured so that the one-minute TV versions, mentioning Courage, very cleverly segued into the full original songs with a bit of added banter. The EP was available free.

The company followed it up with a full-length promo in the form of a textured gatefold-sleeve album featuring the EP songs plus six more. It was in fact Chas and Dave's *Don't Give A Monkey*'s album, but in a special sleeve with blurb about Courage and stills from the Gertcha ad. The record labels confusingly carried the original album's title and catalogue number – perhaps Courage were too mean to pay for a new label design.

Messrs Hodges and Peacock went from strength to strength with more hit singles and albums, such as the 1981 FA Cup Final song for Tottenham Hotspur (Ossie's Dream) and the theme song for the Alf Garnett sitcom *In Sickness And In Health*. They were invited to write and record the theme-tune for *Only Fools and Horses* but had to turn it down because of other obligations, though their 1982 hit single, Margate, was later used for the Del Boy Christmas special *The Jolly Boys Outing*. Margate had originally been written for Courage's 1982 telly ad, which depicted a trio of men on holiday with their wives, still finding time to visit the pub for a pint of Best. Courage called time on the ads in 1985.

Dickie Fleming

Vintage Venue

A regular look at unsung haunts near you

No 39: Cambridge Corn Exchange

Within two days of the Exchange opening in 1875, a riot broke out at a promenade concert featuring the Coldstream Guards when someone struck a bum note during the National Anthem. The unruly mob then attacked the Mayor's residence and the ensuing legions of sightseers seriously interfered with the business of trading corn for some weeks afterwards.

In between serving its official function, from 1898 onwards the venue was regularly hired for motor shows. It was only after it ceased its agricultural affiliations in 1965, that it began to focus on pop concerts and exhibitions. David Bowie first appeared there the following year with his band The Buzz, and would return in 1991 on his Tin Machine tour. In between his two visits, the venue was officially converted into a concert hall in 1971.

Over the years a stellar cast of entertainers has graced the stage of this quasi-Romanesque structure whose cathedral-like interior adds as much to its atmosphere as it does to the harmonious acoustics. The venue has hosted hundreds of acts, from Slade, ELO, Bjork, The Monkees, Robbie Williams, Amy Winehouse and Buena Vista Social Club to Adele, Dizzee Rascal, Blondie, John Martyn, Elbow and Earth, Wind and Fire, not to mention the voluptuous, glittering pomp of Queen and the gentle folk musings of Tom Paxton. As one of the leading live venues in the region, it certainly deserves the public's continued support.

In the minds of many, the venue is forever associated with the final live performances of Syd Barrett. On 26 January 1972, he played as guest guitarist with the Last Minute Put Together Boogie Band which included Jack Monck (ex-Delivery), Twink (ex-Pretty Things) and Fred Frith (Henry Cow). Barrett returned with the group the following day and played The Six Hour Technicolor Dream supporting Hawkwind and the Pink Fairies.

Soon after, Twink and Monck invited Barrett to join them in forming a three-piece called Stars, and together they played six gigs around Cambridge with songs drawn from Barrett-era Floyd and his two solo albums. The final two gigs were at the Corn Exchange, the first on 24 February (supporting the MC5) and the second on 26 February (supporting Nektar). Opinions differ widely as to Barrett's performance at these events. A surviving bootleg suggests a mind as dishevelled as his appearance, but then he was ever a man who made introversion an art form.

Lin Bensley

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

Photo Cambridge Corn Exchange: Cambridge City Council

LABEL OF LOVE
RECORD KICKS

Q&A **Label boss** Nick Pozzoli
Interview: Charles Donovan

Just for kicks (l-r): Daniele Flamini, Nick Pozzoli and Francesca Tieni in the Record Kicks bunker, October 2021

Where are you based, what do you do, and why?
We're based in Milan. We're are an independent record label specialising in funk and soul. We play a part in the so-called "retro-funk" scene, discovering new bands.

Why the name?
It's a play on Teenage Kicks by The Undertones.

When did you launch it and how have things changed since?
The label was launched in 2003 for the release of the *SoulShaker* compilation, dedicated to the emerging "deep funk" scene. I remember calling people such as Michael from Ubiquity, Neal from Daptone, and Gerald from Jazzman to get licences. They must have thought, "Who is this crazy guy from Italy who wants to put out a compilation of contemporary funk bands?" Back then, we used to sell thousands of CDs and you had your vinyl pressed in 10 days at the local plant. Two decades on, we're still in the same office we call "the bunker", and we have over 200 releases under our belts. But now, thanks to the revival, it takes four months if you're lucky to have your vinyl pressed.

What were your influences?
I've always been obsessed with music and musical subcultures: punk, then Northern soul, then rare groove. I'm a DJ and a funk, soul, Jamaican and rare groove record collector.
I started collecting 45s and LPs in the 90s. In the 2000s, we used to run a successful club night in Milan called Boogaloo club and a Northern/rare soul one called Milano Funk & Soul All-Nighter. We invited many bands and DJs to perform in Italy for the first time, including Sharon Jones & The Dap-Kings, Charles Bradley, Baby Charles, Snowboy, Keb Darge…

Who are your competitors?
We're in this business because we love music and it's hard for me to think of the other independent labels as competitors. We enjoy and support the work of similar labels such as Daptone, Timmion, Big Crown, Colemine Records and others. It's a small scene; we know each other and have cool relationships.

Any advice for someone who wants to start their own label?
Most of the majors and big labels make decisions based on a simple analysis of trends and statistics. It works! "Let's release 10 projects similar to this one…" If you want to run an independent label, you have to think differently. It's not just that music has to come first. You need something you really believe in and you need to have passion. You need artists with whom you share goals and a mission. It'll be tough, but you'll be doing something you love.

What's been your highest high?
The Jay-Z *4:44* sync for Hannah Williams & The Affirmations' *Late Nights And Heartbreak* track, with Jay-Z rapping over most of the track. It followed a call with Jay Brown, head of Roc Nation, and long negotiations for the use of the song but it ended up with a Grammy nomination for Song Of The Year. *4.44* was the main single and title track of his album, and it is now part of our publishing catalogue. That doesn't happen every day. Celebrating 20 years was a big high as well.

… And your lowest low?
For the first volume of our *Let's Boogaloo* collection in 2004, we sent the record to be pressed in the Czech Republic. After a few weeks, we received 2,000 sealed LPs with a totally blank back cover and no track list – not ideal for a Various Artists compilation. They'd requested advance payment and refused to admit the error. We re-pressed artwork locally at our expense and spent two days opening and replacing every single record at the office. Now, we press vinyl in Milan.

What album, from any period, do you wish you could have released – and why?
Anything by the Impressions from 1968 to '73. They're probably my favourite band. Those records have made history; they're pure gold. It's hard to pick one but, at a push, *This Is My Country.* Or *Times Have Changed*, the first one with Leroy Hutson replacing Curtis Mayfield.

Who would be your ideal signing?
A talented artist with something to say, who understands the philosophy of an independent label and can work with a team, sharing a common goal and perspectives.

How do you find new acts?
I listen to new music as much as I can. We receive a lot of demos. Some new singings come from friends, or friends of bands on the roster, others just from demos. We usually add one or two new bands/projects every year.

Where would a newcomer start with your label?
Record Kicks 15th, the compilation we released in 2018 to celebrate our anniversary, showcases a good mix of our actual roster. Or albums by Calibro 35, Hannah Williams, Tanika Charles, Dojo Cuts and the *Black Stone Affair* soundtrack just to mention a few.

And what can long-time fans look forward to?
In 2022, we're launching The Diasonics, a signing from Moscow who do a crazy mix of 70s cinematic funk, instrumental hip-hop and Soviet psychedelia. We're going to reissue Calibro 35's album trilogy on vinyl and deluxe editions with bonus tracks. And new albums by Tanika Charles and Hannah Williams.

www.recordkicks.com
@recordkicks
recordkicks@recordkicks.com

RARE AND IN-DEMAND FROM RECORD KICKS

4/05	RK 45001	FRANK POPP ENSEMBLE/BIG BOSS MAN
10/06	RK 45007	HECTOR RIVERA
4/07	RK 45009	SMOOVE
10/07	RKX 019	NEW MASTERSOUND
2/08	RK 45019	BABY CHARLES
11/09	RK 45031	GIZELLE SMITH
10/12	RKX 040	HANNAH WILLIAMS & THE TASTEMAKERS
10/13	RKX 046	CALIBRO 35
9/14	RK 45057	THE BLUEBEATERS
5/17	RK45061	MARTA REN & THE GROOVELVETS
3/17	RK 45064	TANIKA CHARLES

Leave Me Alone/The Hawk (7", limited-run of 500)
I Want A Chance For Romance (7" on Soulful Torino sub-label, limited-run of 500)
I'm A Man (7", limited-run of 1,000 copies)
The New Mastersounds Re:Mixed (2LP)
I Bet You Look Good On The Dancefloor (7", limited-run of 1,000)
June (7", limited-run of 500)
A Hill Of Feathers (LP, limited-run of 500 on crystal clear vinyl)
Traditori Di Tutti (LP and 7", limited-runof 1000, LP is on crystal clear vinyl)
Toxic/Catch That Teardrop (7", limited-run of 500)
I'm Not Your Regular Woman (7", limited-run of 250, crystal clear vinyl)
Soul Run (7", limited-run of 250, crystal clear vinyl)

SOUND AND VISION

***RC* revisits a classic music TV or film moment**

The Vernons Girls and Long John Baldry

Around The Beatles

(ITV – broadcast 6 May 1964)

Young, bespectacled BBC producer Jack Good is the man generally acknowledged to have brought rock'n'roll to British TV screens, beginning with *6.5 Special* in 1957 and *Oh Boy!* the following year (see *RC* 523). The latter was a showcase for upcoming stars including Cliff Richard, Marty Wilde and Billy Fury. The hallmark of his productions was uninterrupted high-energy excitement, one act following another at a frenetic pace, with spoken links kept to a minimum. The audience of screaming teenagers barely had time to draw breath. And though the show appeared to the viewer to be rather chaotic, in reality everything – the set design, the camera angles – was kept very tightly controlled by Good.

Early in 1964, Good was approached by Brian Epstein to produce a TV special for The Beatles. The 60-minute show would feature the likes of Cilla Black, PJ Proby, Millie, Long John Baldry and The Vernons Girls, with The Beatles filling the final 15 minutes with several of their best-known songs. Good conceived the show to have the same high-octane vibe as early rock'n'roll extravaganzas. He planned a circular performance area with audience and artists alike mingling over three levels around the stage. Hence the title, *Around The Beatles*.

The show was taped on 28 April 1964 at London's Wembley Park Studios, to be broadcast on ITV on 6 May. The design was especially appropriate given the show's opening section: a 10-minute Shakespearean spoof, with the Fab Four goofing around in Elizabethan clobber on a Globe-type theatre in the round. Very loosely inspired by *A Midsummer Night's Dream,* it was introduced by actor and writer Trevor Peacock, with whom Good had worked in the past.

After that came a mix of sax-driven instrumentals, energetic dance routines and guests performing song after song in rapid-fire succession, each item segueing naturally into the next, no introductions required. The emphasis was on up-tempo rock and soul.

Long John Baldry sang Got My Mojo Working, with The Beatles providing backup vocals off-camera. PJ Proby delivered Walking The Dog, Cumberland Gap and I Believe, one of the very few slow dramatic numbers in the show. Both Cilla Black and Millie sang recent hits and Sounds Incorporated (Cilla's backing band but a fine outfit in their own right) performed various instrumentals.

The Vernons Girls had been regulars on Good's earlier shows when they were still a 15/16-strong group. Since 1961, they had slimmed down to a trio and here the three girls – Jean Owen, Frances Lea and Maureen Kennedy – cropped up in several places, dancing and supporting other acts, as well as performing their recent single, Only You Can Do It.

But one of the most entertaining items featured Baldry collaborating with two of the Vernons in an amusing piece of musical theatre. Baldry appeared on the raised stage singing a few bars of the bluesy Night Train. Maureen Kennedy then wove her way through the audience to serenade him with Lover Please (the newest Vernons single). Baldry hardly had time to respond to her, singing a bit of I'm Movin' On, before the camera cut to Owen sitting with others behind him.

Owen launched into Forty Days, working her way down to Baldry, making clear throughout the song she was the boss and not at all pleased with him. She continued her tongue-lashing with Money (That's What I Want) and Hit The Road Jack, as Baldry, tail between his legs, shuffled off, head firmly down.

It's thoroughly entertaining – yet it wasn't originally planned that way, as Owen would recall years later.

"We were having three days' rehearsal in a Chelsea church hall. And Jack said to Cilla, 'Now, come along, dear, you're doing this duet with Long John Baldry.' And Cilla, being Cilla, said just what she thought of that idea – 'Oh I'm not doing it, it'll spoil me image!' At this point I saw the smile on Jack's face and he called me over and said, 'Right, you're on!'"

Afterwards John Lennon told her, "You shouldn't be singing with these girls, you should be singing solo", a sentiment echoed by ex-Joe Meek arranger/composer Charles Blackwell, who'd been working with the Vernons.

And so it was that Owen left the group, signed with United Artists, and changed her name to Samantha Jones. Within a year she was in Nashville recording with the likes of Floyd Cramer and Chet Atkins, and singing in front of the same mic Elvis had used the day before. She would go on to have a fine solo career for the next 20 years, releasing several albums and participating successfully in several European song festivals.

And all this as a result of her terrific performance on the Beatles special. Even viewed in grainy black and white more than 55 years later, her talent is all too evident. And though, inexplicably, she never troubled the British charts, she's deservedly regarded as one of the finest singers of the 60s and beyond.

The Vernons Girls continued for a time with Jane Sutton replacing Owen before they split up. The legacy of the trio rests in the many offshoots that contributed considerably to British pop and TV entertainment, such as The Ladybirds and The Breakaways. Long John Baldry fronted a number of groups, such as Steampacket and Bluesology, and scored a UK No 1 with Let The Heartaches Begin. In later years, he relocated to Canada, where he died in 2005.

One final footnote: in March 2019, an original ticket for the show's dress rehearsal was valued at £100 on BBC's *Antiques Roadshow.*

David Pearson

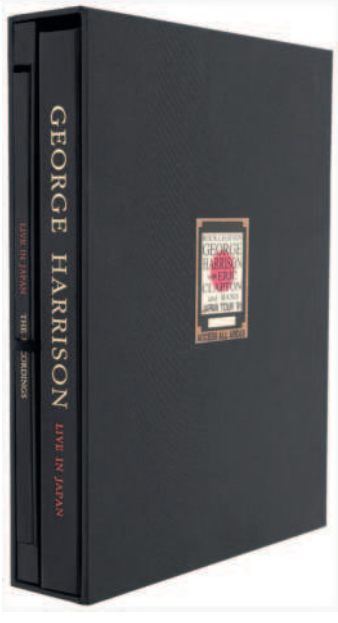
MOST Wanted

Offering coats, shirts and Fascinators, Paul Rigby is a dedicated follower of fashionable collectables, this month

Now includes Whole Love Of Lots

LED ZEPPELIN/VANILLA FUDGE Poster $17,133
For a 1969, 4,000-capacity concert at the Terrace Ballroom in Salt Lake City, UT. Led Zep were touring their debut album. **Supplied by Hake's Auctions**

GEORGE HARRISON Japan Tour '91 Book $1,947
Set in a two-chamber slipcase, this limited edition, leather-bound, hand-numbered, 274-page book, published by Genesis in 1993, documents George Harrison's 1991 Japan Tour. Features Harrison signature. **Supplied by Hake's Auctions**



LOS YE-YES Toy $1,178
A tin litho, 1964-era Ford Galaxie car made in Spain in 1967. The Beatles circa *Sgt. Pepper* inspiration features the addition of four vinyl figures. **Supplied by Hake's Auctions**

PRINCE Coat £59,000-£89,000
A stage coat of black grosgrain worn at the Benefit Concert for the Minnesota Dance Theatre, First Avenue Nightclub, Minneapolis, Minnesota, 3 August 1983. The event also saw the debut performance of Prince's new band, The Revolution. **Supplied by Bonhams**

JIMI HENDRIX Shirt $25,312
Worn during the BBC's 4 January 1969 airing of *Happening For Lulu*. Hendrix, controversially, played Sunshine Of Your Love instead of the agreed set-list as a tribute to Cream who had split earlier that day. Hendrix earned a lifetime ban from the BBC as a reward. **Supplied by Bonhams**

COLIN OFFORD & PETER KELLY *A Mere Finger Pointing At The Moon* (Fringe Benefit FRB 23) £325
Experimental avant-garde psych-folk from Australia, published in 1978 with a hand-painted/silk-screened sleeve. **Supplied by Industrial Silence**

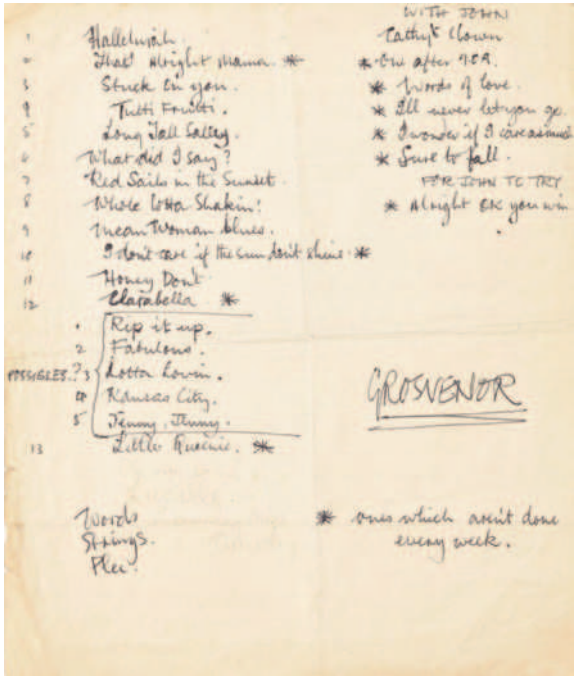
LOUIS BURDETT, JON ROSE, SERGE ERMOLL *Velocity Of Independent Parts* (Fringe Benefit FBR 25) £325
From 1979, a bucket-full of experimental free jazz / improv jazz with hand-painted/silk-screened sleeve. Fringe Benefit artists were apparently handy with a brush and a tin of paint. **Supplied by Industrial Silence**

THE ROLLING STONES Flyer £975
From their breakthrough year, packing in four UK tours, two US tours, a No 1 LP and two No 1 singles. The result? One grin, a smirk and three scowls. **Supplied by MEM**

QUEEN *The Complete Works* (EMI QB 1) £350
Released in the UK in 1985, a 14-LP box set featuring all of their albums up to and including *The Works*, complete with the bonus *Complete Vision* LP containing previously unreleased material. **Supplied by 991**

GUNS N' ROSES *Live Era '87-'93* (Geffen 0694905141) $650
A 4-LP gatefold set released in 1999 with custom inner sleeves. **Supplied by Rockaway**

THE BEATLES Set-list £110,000-£190,000
Written by McCartney, this set-list was compiled during a residency at the Grosvenor Ballroom, Liscard, Wallasey, in 1960. Biographer Mark Lewisohn says it represents, "The earliest known surviving proof of The Beatles' early repertoire." **Supplied by Bonhams**



IRON MAIDEN Prowler (EMI EMS 17075) £250
Japanese-only 7" vinyl single released in 1980, featuring censored anti-Thatcher artwork with English and Japanese lyrics to both songs on the rear. **Supplied by 991**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE PRETENDERS Answer To My Prayers (Rose Int'l 100) $6,100
An R&B/doo wop 7" single released in 1963 with Don't Tell A Lie on the flip. (eBay item number: 194484015304) **Supplied by eBay**

DAVID BOWIE *The Man Who Sold The World* (Mercury 6338 041) £4,250
First pressing with 'Tonny' Visconti mistake on the label credits. (eBay item number: 185151150452) **Supplied by eBay**

AC/DC Dirty Deeds Done Cheap (Music World MAS 222) £3,750
A 1976 New Zealand release with There's Gonna Be Some Rockin' on the flip. (eBay item number: 393556751255) **Supplied by eBay**

ELVIS PRESLEY *The Complete Masters* (RCA 88697 11826 2) £800

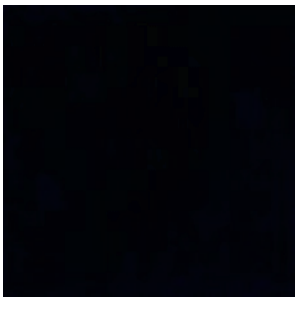
A 30-CD promo set with bound press information. (eBay item number: 26536 2030889) **Supplied by eBay**

UNITED SOUNDS It's All Over (Baby) (United U 0334) £4,944
Northern soul 7" single with And When It's Over on the flip. **Supplied by Popsike**

THE BURNETTE BROTHERS Hip Shakin Baby (no label no cat no) £4,303
Two-sided 78 acetate promo from 1957 with Bring Along Love on the flip. **Supplied by Popsike**

THE FASCINATORS Gonna Miss Me (Bombay B 4502) $1,800
A funk/soul outing from 1964 with In Other Words on the flip. **Supplied by Discogs**

PRINCE *The Black Album* (Warner Bros 925 677 1) $1,859
Released in 1987 but withdrawn because Prince thought the LP was "evil". Or was it the drugs? **Supplied by Discogs**



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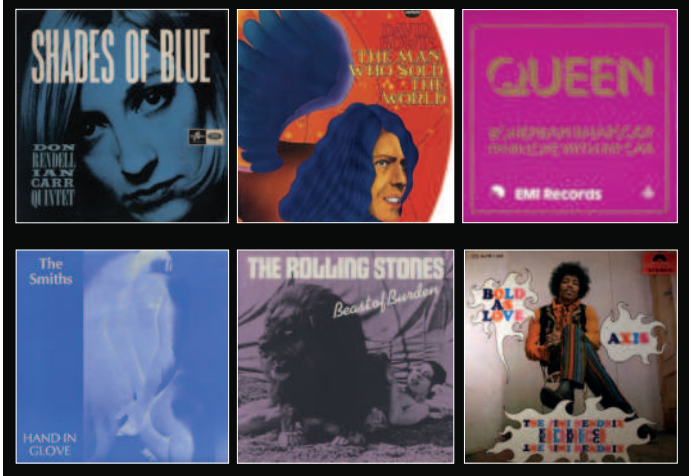

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Mike Nesmith
1942-2021

By Bob Stanley

Photo: Adrian Boot

Any kid watching The Monkees' TV show understood on some level that "Mike" wasn't quite like the other three. There was something spiritual about him; he was self-deprecating, thoughtful and kind, but he was also, quite clearly, a seeker.

And so, if The Monkees ever got insulted – by an authority figure, an uptight TV presenter or a beach movie brat – it was usually something the viewer could take on board: Peter the wide-eyed dreamer, Micky the class clown, Davy the teenage lothario, all easy targets. But if anyone had a poke at Mike, that was crossing a line. Leave Mike alone, you monsters!

"Woolhat" was the usual term of abuse, thanks to the bottle-green headwear he wore to his Monkees audition and was then never allowed to forget. The easy demeanour and quiet leadership of Mike's character in the show was loosely based on his real personality, though he could turn up the volume on both counts when necessary. When *More Of The Monkees* appeared in the shops in January 1967 without any of the actors/musicians being consulted, Nesmith told the press it was the "worst album in the history of the world". An emergency meeting was called about the direction of The Monkees' music – after all, they had been hired as actors but by early '67 had become the biggest pop group in the world. Nesmith was so furious with Don Kirshner and lawyer Herb Moelis' smug dismissals of the boys' concerns that he smashed his fist through the wall of Kirshner's Beverly Hills hotel room, looked at Moelis, and said, "That could have been your face."

This was the first significant example of teen idols breaking free of industry-led pop's constrictions. Dion had done it before, and destroyed his commercial standing, but the remarkable thing about the Nesmith-instigated break from Kirshner's grip (RCA/Colgems backed The Monkees in the argument, and fired Kirshner) was that they delivered the goods with their independently produced records. "Papa Nez" was effectively in charge on third album *Headquarters* (early pressings of which have the quickly deleted "beard cover"), which included his wonderful folk-rocker You Just May Be The One. The only decent musician in the group, he patiently helped the other three Monkees, and the results were Dolenz's Alternate Title (aka Randy Scouse Git), a No 2 hit in the UK, and Tork's terrific For Pete's Sake, which ran over the end titles of the show's second season.

Kirshner was gone and the record company were barely involved in the making of *Headquarters*, but you couldn't really see the join.

Nesmith was also smart enough to know The Monkees had now made their point and could move on, still writing and playing on *Pieces, Aquarius, Capricorn & Jones Ltd*, but with the added supervision and studio savvy of producer Chip Douglas. He also used the opportunity to promote songs by talented friends – Michael Martin Murphey's What Am I Doing Hangin' Round is one of the best-loved Monkees songs never to have been an A-side, a great yarn, and primo, ringing country-rock.

And country-rock was a field in which Nez infiltrated the mainstream with remarkable ease. Papa Gene's Blues on The Monkees' 1966 debut is country-rock, nothing less, and several months ahead of The Byrds' Girl With No Name and Time Between (both on *Younger Than Yesterday*), let alone 1968's *Sweetheart Of The Rodeo*. The term simply didn't exist when Nesmith just went right out there on national television and performed What Am I Doing Hangin' Round. It must have been galling for him to see the likes of Gram Parsons lauded as groundbreakers when, in plain sight, he had been there first.

Nez handled post-Monkee fame better than his bandmates. His solo career may not have resulted in the same level of fame and fortune (hence the 1972 album *And The Hits Just Keep On Comin'*) but he could afford to indulge in projects like 1974's *The Prison*, "a book with a soundtrack" rather than a mere album. Peter Tork struggled financially and was embarrassed when, working as a teacher, his pupils spotted him on re-runs of the show in the 70s. Micky Dolenz and Davy Jones attempted periodic re-launches of the group, including one with Tommy Boyce and Bobby Hart. Nesmith stayed away from the nostalgia circuit, and scored a UK hit on his own with Rio in 1977.

IF ANYONE HAD A POKE AT MIKE, THAT CROSSED A LINE

Musically, there was no great progression in Nesmith's style during the 70s. He was content to cover Patsy Cline's I Fall To Pieces on 1970's *Loose Salute* with The First National Band, and revisit Listen To The Band barely a year after The Monkees had released it. So, it came as something of a shock to find that – outside of record production – Nesmith was a technophile. Not just that, but he was heavily involved with new forms of music promotion. 1981 saw him win a Grammy for the curiously titled *Elephant Parts*, something that fans in Britain could only wonder about, before they began swapping and circulating VHS copies in the mid-80s. It turned out to be an hour-long film of Nesmith songs interspersed with comedy skits and fake commercials. Forty years on, it still seems like a modern idea.

For fans like myself who grew up with The Monkees' TV show as a fixture in the school holidays, Mike was the one whose solo career you wanted to dig into. There was his strange instrumental album *The Wichita Train Whistle Sings* from 1968 (a little flat, truth be told, but still an intriguing curio); there was The Stone Poneys' Different Drum, Linda Ronstadt's baroque breakthrough hit written by Nesmith but never recorded by The Monkees; there were the rumours about his mum inventing Tippex and Nesmith himself inventing MTV, both broadly true. In a pre-digital age, stories and info spread via a pair of Monkees fanzines, *Band 6* and *Zilch*, along with bootlegs of unheard songs.

When Harold Bronson, Andrew Sandoval and Bill Inglot got to dig into the vaults with Rhino's three volumes of Missing Links, the first emerging in 1987, the amount of unissued Monkees material was mind-boggling; there were effectively six vinyl albums' worth, recorded in just over three years, during which the group had already released nine actual albums. Nesmith-led highlights included Goffin and King's previously unheard I Don't Think You Know Me and the Jack Keller/Bob Russell morality piece If I Ever Get To Saginaw Again, plus his own The Girl I Knew Somewhere (the released version had a Micky Dolenz vocal). But most impressive was the number of self-penned songs Nesmith had recorded in 1968 and '69, which had just sat on a shelf: Nine Times Blue, the Spectoresque St Matthew, Some Of Shelly's Blues and Propinquity (I've Just Begun To Care). Beautiful songs, all of them.

Maybe his appeal and influence is summed up by Listen To The Band, a 1969 single written as his farewell to The Monkees, which respectfully asked people to put aside preconceptions and give their records a little bit of time. It is one of the most graceful self-referential pop songs in the canon.

Michael Nesmith was a quiet visionary, two steps ahead of the music industry. Just a couple of years ago he was writing a column on Vaporwave, a barely acknowledged 21st century musical subgenre which had become his obsession; at the same time, he toured with Dolenz singing Monkees songs in a gentle acceptance of the largest footprint he had left behind. It seemed easy and natural to him. He hadn't needed to rush; he had bided his time.

"I'll just mosey on," he sang. "Thanks for the ride."

Not Forgotten

Long distance voyager: Graeme Edge (pictured between Justin Hayward, left, and John Lodge) was a poet, percussionist and Moodies co-founder

Graeme Edge died 11 November, age 80. Beyond his work as a drummer, the Moody Blues co-founder's spoken word poetry helped shape the band. Debut album *The Magnificent Moodies* (1965) showcased an R&B sound and yielded a chart-topping cover of Bessie Banks' Go Now. On follow-up album *Days of Future Passed* (1967) they established their future direction; its conceptual storyline and trailblazing melding of rock and orchestral textures provided a blueprint for progressive rock. Lead single Nights in White Satin bolstered its success, reaching the UK Top 20 in 1967 and when re-released to international acclaim in 1972, it became their defining song. Further commercial triumphs followed with albums such as *On The Threshold Of A Dream* (1969), *A Question Of Balance* (1970) and *Every Good Boy Deserves Favour* (1971) all topping the UK charts. The group took an extended break from 1974 to 1977 – during which time the drummer released two albums with the Graeme Edge Band – before returning to further success with albums such as 1978's *Octave*, 1981's *Long Distance Voyager* – which topped the US charts – and 1986's *The Other Side of Life*. They released their final album, *December*, in 2003.

Ronnie Wilson died 2 November, age 73. With his outfit The Gap Band, the US multi-instrumentalist and singer created some of the finest – and most successful – funk hits of the 70s and 80s. He formed the group alongside brothers Charlie and Robert, releasing their first album *Magicians Holiday* in 1974. Signing to Mercury Records in 1979, they released the single Oops Up Side Your Head, which reached No 6 in the UK charts. The early 80s saw their biggest hits, with 1980 yielding Burn Rubber On Me (Why You Wasnna Hurt Me) and 1982's *Gap Band IV* album featuring You Dropped A Bomb On Me and Outstanding. The band remained prolific throughout the 80s and 90s.

Terence 'Astro' Wilson died 6 November, age 64. The vocalist and trumpet player was a long-time member of Birmingham reggae band UB40. Joining them just after their formation in 1979 he was employed initially as a toaster (a reggae style of talking over the beat) but gradually evolved into what he termed a "singjay", providing melodic backing to their pop reggae sound. Also adding trumpet, he featured on all 18 of the band's albums up to *Getting Over The Storm* (2013), playing a prominent role in huge hits such as 1983's Red Red Wine – which topped the charts on both sides of the Atlantic – and 1986's Rat In Mi Kitchen, for which he sang lead vocal. After leaving the band he teamed up with ex-members recording albums such as UB40 featuring Ali, Astro & Mickey's *A Real Labour Of Love* (2018).

Pat Martino died 1 November, age 77. The US jazz guitarist was renowned for the speed and fluidity of his playing. After establishing himself as one of the genre's brightest stars with albums for Prestige and Muse, he suffered a near-fatal brain aneurysm in 1980, which led to amnesia. In a remarkable comeback the guitarist re-learned his instrument from scratch and went on to release a series of albums that were every bit as lauded as his earlier efforts.

David Longdon died 20 November, age 56. The singer and multi-instrumentalist (above) was best known as frontman and co-songwriter for prog rockers Big Big Train. After the band formed in Bournemouth in 1990, Longdon joined in 2009 and featured on eight albums from *The Underfall Yard* to 2021's *Common Ground* as well as on forthcoming record *Welcome To The Planet*, due for release in January 2022. He also collaborated with the late Fairport Convention singer Judy Dyble as Dyble Longdon, the pair releasing *Between A Breath And A Breath* (2020).

Ernest Wilson died 2 November, age 69. The Jamaican singer was part of ska and rocksteady group The Clarendonians. Formed in the early 60s they scored a succession of Jamaican hit singles including Rudie Gone A Jail, Rudie Bam Bam, and Darling Forever. Studio One producer Clement "Sir Coxsone" Dodd later paired a young Freddie McGregor with Ernest Wilson as "Fitsy and Freddie" on the hit 1966 single Why Did You Do It.

Peter Makowski died in November, age 65. The veteran music writer was one of the first in the UK to give serious coverage to hard rock and heavy metal. Beginning his career at *Sounds*, he went on to write for *Street Life*, *Kerrang!*, *Metal Hammer*, *Q*, *MOJO* and *Classic Rock*.

Andy Barker died 6 November, age 53. The bassist and keyboard player was best-known as a long time member of Manchester electronic group 808 State. He joined them for 1989's *Quadrastate* EP and appeared on the following year's *90* album (which featured the UK Top 10 single Pacific State). 1991's *ex:el* featured guests Björk and Bernard Sumner.

Maureen Cleave died 6 November, age 87. The British journalist made a number of contributions to The Beatles' career. After visiting Liverpool in 1963, she became the first writer to notably document the group in a piece headlined "Why The Beatles Create All That Frenzy". Continuing to write about the group over the following years she became close (they would reportedly hide at her Maida Vale flat from screaming fans). But it was her interview with Lennon in 1966 that would have the greatest impact. His statement that the band had become "more popular than Jesus" caused outrage in the US and protests ensued during the band's subsequent tour. They would quit playing live by the end of the year.

Evette Benton died 6 November, age unknown. The US singer (above) was a member of the vocal trio Sweethearts Of Sigma. Employed as backing singers by producers such as Thom Bell and Gamble & Huff, they sang on numerous Philly soul classics including Billy Paul's Me And Mrs Jones, and McFadden & Whitehead's Ain't No Stoppin' Us Now.

Margo Guryan died 8 November, age 84. The American singer-songwriter and composer's songs were recorded by the likes of Cass Elliot, Glen Campbell and Astrud Gilberto. As a solo artist she released 1968's *Take A Picture* album before largely disappearing from public view. Acquiring a cult reputation, a number of her collected demos have since been released.

John Goodsall died 11 November, age 68. The British-American guitarist was one of the founding members of the fusion band Brand X. His albums with them in their first incarnation – whose members included Genesis drummer Phil Collins – included 1976's debut *Unorthodox Behaviour* and 1979's *Product*. He re-joined later incarnations of the band and played with Atomic Rooster and The Fire Merchants.

Fritz McIntyre died 24 August, age 62. The keyboard player was a member of Simply Red. Joining them in 1985, he remained until their fifth album, 1995's *Life*, co-writing many songs alongside Mick Hucknall. His compositions included the title track of debut album *Picture Book* (1985) and the hit single Something Got Me Started from 1991's *Stars*. That album also featured McIntyre singing lead vocals on the track Wonderland.

Gared O'Donnell died 24 November, age 44. The American singer and guitarist (above) was a co-founder of post-hardcore band Planes Mistaken For Stars. Debut album *Fuck With Fire* (2001) was followed by *Up In Them Guts* (2004) and *Mercy* (2006). The band went on hiatus between 2006-2010 and released *Prey* in 2016.

Bob Fisher died 7 October, age 74. The music journalist and catalogue expert started out writing for publications such as *Creem* and *NME* before becoming UK press officer for Motown in 1975. In the 80s he worked for Charly Records producing many of their reissued blues and R&B albums before working for reissue labels including Westside and Snapper. *Tony Burke*

Tom Gray died 16 October, age 70. The singer and keyboardist was frontman of Atlanta new wave band The Brains. Their self-titled 1980 debut album included Money Changes Everything, which became a hit single for Cyndi Lauper three years later. One more album, 1981's *Electronic Eden,* and an EP, *Dancing Under Streetlights,* followed before they split up.

Colin Jones died 22 September, age 85. The photojournalist – much celebrated for his social history documentation – took a number of early photos of The Who, including an iconic 1966 snap of the band in front of a Union Jack flag.

Philip Margo died 13 November, age 79. The US vocalist was a member of 60s doo wop quartet The Tokens. They scored a number of US hits such as Tonight I Fell In Love and I Hear Trumpets Blow. They are best-known for The Lion Sleeps Tonight, an adaptation of a South African song that reached US No 1.

Billy Hinsche died 20 November, age 70. Born in the Philippines and raised in the US, Hinsche began his career as a singer in the pop band Dino, Desi & Billy. The group, whose other members were Dean Paul Martin (son of Dean Martin) and Desi Arnaz Jr (son of Lucille Ball and Desi Arnaz), scored US hits in 1965 with I'm A Fool and Not The Lovin' Kind. In the late 60s he joined The Beach Boys as a session musician, playing live with the band from 1971 to 1977 and contributing to albums such as *Carl And The Passions – So Tough* (1972) and *Holland* (1973). He rejoined the band once more between 1982-1996.

Stephen Sondheim died 26 November, age 91. The US composer and lyricist was one of the towering figures of 20th-century musical theatre. His early career saw contributions as a lyricist to hit musical *West Side Story*. As a writer of music and lyrics his own musical theatre works such as *Company* (1970), *Sweeney Todd* (1979) and *Into The Woods* (1987) reinvented the format for modern times.

Keith Allison died 17 November, age 79. The US singer, songwriter and musician (above) was best known as a member of Paul Revere & The Raiders. He played with them from 1968-75 providing vocals, bass, guitar and organ. He also contributed to The Monkees' self-titled 1966 debut, 1967's *Headquarters* and 1968's *Head*, and played guitar and harmonica on Sonny & Cher's 1966 hit The Beat Goes On.

Virgil Abloh died 28 November, age 41. The American fashion designer and entrepreneur designed visuals for a number of Kanye West album covers including *My Beautiful Dark Twisted Fantasy*, *Watch The Throne*, and *Yeezus*.

Russ Sainty died 27 November, age 85. The British rocker was named as one of Britain's Rock'n'Roll Founding Fathers with Cliff Richard, Wee Willie Harris and others when a plaque was unveiled in 2006 at Soho's 2i's coffee bar. Although he had 45s released between 1960 and 1965 on Decca, Top Rank, HMV and Columbia, he failed to get a major hit. *Tony Burke*

Charlie Keigher died 2 December, age unknown. The guitarist and vocalist was best-known as co-founder and leader of Manchester band King Of The Slums. Formed in the mid-80s, they were known for their electric violin and guitar-driven indie. Two albums were released in their initial late-80s guise before Keigher reformed the band in the 2010s.

Richard Cole died 28 November, age 75. The tour manager began his career in the mid-60s working for The Who, and Vanilla Fudge. Joining the nascent Led Zeppelin set-up in 1968, he was ever-present as road manager until 1980, an experience he recounted in two controversial books, Stephen Davis' *Hammer Of The Gods* and his own unofficial account *Stairway To Heaven: Led Zeppelin Uncensored*. Both books were dismissed as largely false by the band, though they would later reconcile their differences.

Others who passed away recently include: Marilyn McLeod, Motown songwriter who penned Diana Ross' hit Love Hangover; Gary Scruggs, Grammy-winning country music performer and songwriter; Alvin 'Seeco' Patterson, percussionist for The Wailers in the 70s; Mick Thornton, New Model Army lighting designer; Jim Kilburn, Canadian jazz guitarist; Dave Frishberg, American jazz composer whose songs have been performed by Blossom Dearie, Rosemary Clooney etc; Slide Hampton, US jazz trombonist, composer and arranger; Rosalie Trombley, US radio executive who pushed Aerosmith, Kiss, Elton John, Queen; Spike Heatley, British jazz bassist who played with Tubby Hayes; Jason Moore, bassist for bluegrass band Sideline; Hank Von Helvete, former singer of Norwegian rock band Turbonegro; Joanne Shenandoah, Native American multi-instrumentalist, singer and composer who collaborated with Robbie Robertson and Neil Young; Barry Coope, UK folk singer, instrumentalist and musical arranger; Lloyd McNeill, jazz flutist; Jay G Jacobs, US music agent for The Beach Boys, Diana Ross; Mark Gillespie, Australian singer-songwriter; Art Stewart, Motown producer and engineer; Darrell Bath, guitarist who played with The Dogs D'Amour and Ian Hunter; Young Dolph, US rapper; Don Maddox, last surviving member of honky-tonk/rockabilly band The Maddox Brothers & Rose; Marília Mendonça, Brazilian pop singer; Judy Totton, music publicist for ABBA, Dire Straits, The Kinks; Dominik König, bassist for German death metal group Stillbirth; Steve 'Cheese' Dubick, original drummer for US punk rock band Screeching Weasel.

With thanks to Paul Bowler.

Photo: (Evette Benson) Facebook

musictovisit

Bob Stanley carries pop's baggage everywhere

Barry Ryan – he broke his heart to please

As everyone knows, the 90s was a great decade to be alive. Mostly because there were still astonishing figures from the past whose music and records were barely discovered. They might get a *MOJO* Buried Treasure (or *Record Collector* feature), but beyond that only deep diggers really knew their names. It's sad but also heartening to see the love shared for previously marginal figures like Margo Guryan, Barbara Moore and Alan Hawkshaw who have all passed away recently.

Barry Ryan's passing, on the other hand, was relatively unremarked upon. But he recorded Eloise, a totemic piece of orchestrated pop, which was No 1 all over the shop in 1968, and one of the single greatest records in history. He was very much not obscure. How could his death not merit the second or third story on *News At Ten*? I'd guess it's all about legacy management: his stuff has barely been released on CD; he was publicity shy. I'd always wanted to interview him, and now that has to go down as one of my life's regrets. I mean, really, I'd just like to have shaken his hand and said thanks.

I knew Eloise as a kid, and loved it. The only other Barry Ryan song I knew was the chirpy Can't Let You Go, which ended up selling a million in the UK as it was included on Arcade's fantastic *20 Fantastic Hits* (see columns passim). But beyond that, Barry Ryan's name was attached to the minor hits listed in *The Guinness Book Of British Hit Singles*: The Hunt; Kitsch; Magical Spiel. What titles! These records weren't going to sound mediocre. When I had a bit of money in my pocket, I blindly bought them all from Beano's in Croydon. As I'd hoped, they were Eloise extended and embellished. I became a Barry Ryan superfan. The Hunt had nods to tipsy Dixieland, plus gentle references to A Day In The Life, and a wildly complex arrangement. Kitsch was better yet. "I've seen the shape of things to come," sings Barry as if he had sneaked into a Pulp video 25 years early. "Kitsch is a beautiful word, it's a beautiful lullaby." Remarkably, the lyric anticipates a time in which what was commonplace in 1969 ("Old plastic macs and Cadillacs, prawn cocktails, steak and lovely wine") would become archly fetishised. I'm guessing the "lovely wine" would be Blue Nun, and the Cadillacs would be the oversize type that always cropped up on American cop shows.

All these singles were way bigger in Germany; Britain only got two BR albums, but the Germans were buying his singles in numbers until 1973, and so they released five albums. Red Man – title track of the fourth album – anticipated Sparks, as much as Eloise was clearly a favourite of Freddie Mercury's (no lie – he wrote a fair bit about how it was a major inspiration for Bo Rhap in his memoirs).

Eloise was clearly a favourite of Freddie Mercury's

In the beginning, Barry had made records with his twin brother Paul because they couldn't think of anything better to do. Their mum Marion's showbiz connections got them a deal with Decca in 1965 and they made a handful of patchy-at-best records. Paul hated being onstage and, given that the twins' moment in the sun seemed to be over by late '67, he decided to step back and concentrate on songwriting. This was quite a big reach for someone who needed colour-coded piano keys to know what he was playing. But he had a moment of enlightenment at one of Richard Harris' legendary parties in 1968 when the excited host collared him and said, "You've got to hear this song I've just recorded"; he then whipped out an acetate of a rough mix of Macarthur Park. "He actually locked himself away and wrote Eloise," Barry told Jason Barnard for his excellent *Strange Brew* podcast. "He really did close the door of the room and write it. It took him about three days and he came out and he played it to me and I thought, 'What's this? You can't have a slow bit, a fast bit, five minutes. No one's going to play this Paul…' Paul was absolutely right. We tagged it onto the end of a session that Paul and I did with mum, actually. We only had the chance to do two takes because it was so long."

Barry reckoned Paul could write such outlandish material because he "didn't have any rules to break. That was the lovely thing. He was not academically musical. It was not a craft he learnt." As the hits subsided, even in Germany, the brothers took glam head on with solo singles Natural Gas (Paul) and Do That (Barry), but by the late 70s Barry had switched from pop to photography. That was his true love, and he ended up with his pictures in the National Portrait Gallery. Over the last few years, Barry had started recording again, putting tracks online, unexpected stuff that was still pop and still avant; my favourite was Superstar, which magically sounds like a cross between vintage Ryans and second album Denim.

Paul Ryan died aged 44 in 1992. Unsurprisingly, Barry talked about him a lot in the *Strange Brew* interview: "I actually believe that Paul did not have the success he deserved whilst he was alive, to be honest. I think he was sort of misunderstood. I think one day he'll be re-evaluated; I really do believe that." CDs of Barry Ryan's still-undigitised albums would be a good start. In the meantime, pick up 1969's *Barry Ryan Sings Paul Ryan* if you can. It's explosive, wild pop, quite unlike anything else and a true 10 out of 10.

Bob Stanley tweets @rocking_bob

maconblack

Ian McCann on things that WON'T happen in 2022

JANUARY
Adele follows the lead of Wild Billy Childish and releases the first of 12 albums this year, *33.8.*

Leaf Hound, Dr K's Blues Band and S*M*A*S*H are admitted to the Rock and Roll Hall of Fame. The adjudication committee issues a statement saying: "OK, so we've never heard of these artists. But we've done everybody else."

FEBRUARY
Covid-19 retires after infecting Natalie Clothears, 13, a fan of Jason Derulo. "I quit," says Covid, aged 19. "There is no way I could be as horribly infectious as his songs."

Deep Purple Mk II announce they will reunite for the *Made In Japan* anniversary concert in Tokyo in August. However, they will not be playing Smoke On The Water, because "we can't get the hang of the riff".

MARCH
A High Court judge terminates Simon Cowell's 30-year conservatorship of British pop, deciding, "It was not in the appellant's best interests that the guardianship continues". Fans hold parties in the streets after the verdict.

Ed Sheeran confesses that, like many other artists, he is a frustrated music journalist.

APRIL
Coldplay announce a return to touring, having resolved their difficulty with green issues. New eco-technology will harness fans' yawns to sequester exhaled CO2. Meanwhile, Garbage change their name to Landfill/Recyclables, Sort And Place In The Correct Bin.

MAY
On the first night of their series of London shows, ABBA's avatars storm offstage after a furious row during a performance of Winner Takes It All. The ABBArney was triggered by Agnetha Avatar's shameless flirting with Benny's CGI, which was previously married to Anni-Frid's digital double.

In a further blow, Kraftwerk are threatening legal action against the Swedish superstars, claiming, "They've stolen our act. We were the original post-human avatar band. Well, us and the Griffin Rock Band from *Transformers*." But in an unexpected development, Kraftwerk are being sued by The Wurzels in turn, because, "They arrrf-inched everything from us, moi loves. We had an electronic period in the early 70s, when we were called Farmwerk. We made a synthesiser out of a muckspreader. The cheeky devils even nicked our names: Fourtins O'Cider, Ralph Shepherds-Hutt, Wolfgang Combineharvestflur, and our producer, Conny Septictank. We were the pioneers of sprö̈utrock. Praaaper job."

JUNE
Fruits de Mer launches a new label, Beaker's Corner, devoted to spoken word versions of psych and prog songs. The first release features ITV's political editor Robert Peston reading The Electric Prunes' I Had Too Much To Dream Last Night, coupled with Michael Portillo reciting Jethro Tull's Locomotive Breath. Label Spokesman Keith 'Keith Jones' Jones explains that Fruits' executives "got the idea reading this page. I think they call that meta, nowadays. But I never got past 1975 so I just call it barmy."

JULY
The Charlatans release a new single, I Only Know The One.

Iggy Pop is considering having his body frozen after he dies. One cryonics company has refused the job, saying: "Didn't we work on you 25 years ago?"

AUGUST
Ozzy Osbourne claims the world's most famous climate activist is his daughter. "You've only gotta look at her," puffs Oz. "Gretchen Thunderbird, is it? She is definitely an Osbourne. I must have had an encounter with her mother after a gig in Stockholm. I met some really hot Swedish birds 20 years ago. Mind you, it was in a sauna. That's why they were hot." Ozzy is "very concerned about the animals, especially bats", and wants to duet with Ms Thunberg on yet another version of an old Sabs ballad, We're Going Through Climate Changes, to be credited to Blah Blah Sabblahth. Asked to comment on Cop26, Ozzy says: "I can't stand the bastard. In 1978 he chucked me in the cells for being drunk outside Dudley Zoo. Then he had the front to ask for an autograph."

SEPTEMBER
Neil Diamond admits his best songs were written by The Monkees. "Red Red Wine? That was Mickey Dolenz. Sweet Caroline and Solitary Man were by Peter Tork and Mike Nesmith. When they weren't filming, those poor guys were shut in a windowless room composing songs for me. I felt terrible saying I wrote them, but we were forced to maintain an illusion by the TV production company's oppressive contract. But they were too pretty for anybody to believe they were actually talented artists. Luckily, they had a friend on the outside, who was able to sneak Davy Jones' songs out and pass them to Bob Dylan and The Beach Boys. Boy, was that guy prolific."

A hitherto-unseen 2012 clip of Boris Johnson and Jennifer Arcuri performing karaoke together is a Tik-Tok sensation. Two days later their version of You're The One That I Want hits No 1.

OCTOBER
Keith Richards reveals he is still fit to tour at the age of 108 because, "I never took drugs unless Rennies count. I've been teetotal since I was 19. This may look like bourbon, but it's cold tea. And as for sex, I'm Richard Branson: eternally virgin."

Vintage bands are rebranding in an attempt to sell old music to millennials. The Mamas & The Papas' records are now credited to Non-Binary Parents; The Kinks will be known as Consenting Unorthodox Intimate Practices; T.Rex are rebadged as T.Monarch, and Madonna is becoming Mapersona.

NOVEMBER
Rod Stewart spends a night in hospital as a precautionary measure after a model train crash at his house in Essex, Scotland. Some cynics claim it is a stunt to promote his new record, *The Great American Timetable Leaflet*.

A newly-discovered acetate LP from 1963, *Lenny Cohen Sings Rugby Songs*, is digitised and rushed out for the party season. It includes an early version of Don't Go Home With Your Hard-On.

DECEMBER
Gregory Porter's hat releases a seasonal album, *A Kangol Christmas*. It outsells Porter's own new collection, *Santa's Swinging Sack*.

Ian McCann predicts that erroneous forecasts are the future.

davidquantiklikes

...to write a column for *Record Collector.* Yay

Spoken word perfect

What's your favourite bit of a song? The intro? The outro? The verse? It's probably the chorus because that's what the chorus is for, stomping around with a stein of lager in your fist shouting, COME ON, EILEEN, TOO-RA LOO RYE AYE, a lot. I like all those things (and middle-eights) but for me, and other connoisseurs of song, the best bit is often not even sung, or played... but spoken.

I speak, literally, of what the musicologists call "the spoken word bit". Not all songs have them – not all songs need them – but the spoken word bit is often a fantastic addition to any tune, whether it's Johnny Rotten's sneer of "Another… council tenancy!" on Anarchy In The UK, or Levi Stubbs' magnificent "Just look over your shoulder" on Reach Out (I'll Be There) by The Four Tops.

And I am not alone in this view. I went on social media and asked people for their favourite spoken word bits and was overwhelmed with responses. People love spoken word bits, whether it's Bowie's "I know when to go out/And when to stay in/Get things done" on Modern Love, Lou Reed's "Electricity comes from other planets" on The Velvet Underground's Temptation In Your Heart or, "Is she really going out with him?" on The Shangri-Las' Leader Of The Pack, then The Damned's New Rose (the former score high on spoken word, their best work being very spoken: Past Present And Future, I Can Never Go Home Anymore, etc, etc). Of course, the Shangs are also quoted by The New York Dolls on their debut album's Looking For A Kiss: "When I say I'm in love, you best believe I'm in love, L.U.V."

The spoken bit is a kind of extra hook in this case. I've had to exclude rap from this list because, brilliant though rap is, IT'S ALL SPOKEN BITS – something that doesn't take you out of the song but rather adds an extra dimension. It can be an enticing intro – think of Poly Styrene's "Some people say little girls should be seen and not heard, but I say…" at the beginning of Oh Bondage! Up Yours – or Prince's insane "Dearly beloved, we are gathered here today to get through this thing called life", which sets up the sexy sermon to Let's Go Crazy (and also informs us that the word "life" means "forever, and that's a mighty long time"). It can even be just numbers: the Ramones' endless curt countdowns, Paul McCartney's "one, two, three FAW!" at the start of I Saw Her Standing There, or Kraftwerk's languid "Eins, zwei, drei, vier…" before Showroom Dummies, all different and all scene-setting in their own way.

Sometimes, the whole piece is spoken, a monologue with music. Van Morrison's incredible Coney Island comes to mind, with its list of foodstuffs including "pickled herrings in case we become famished on the way" and its gorgeous last line: "Wouldn't it be great if it was like this all the time?" Kevin Rowland does this a lot – I recommend to the casual listener Reminisce Part One, which shows the great man being very funny (and let's not forget the talkover on There There My Dear, and the intro to This Is What She's Like).

And sometimes the spoken word bit is ominous. The spoken word sections on Lou Reed's *Street Hassle* – Bruce Springsteen's mumbled eulogy and Reed's own shocking monologue – are extremely powerful, in a different way. There's Julian Cope's fantastic opening-out speech on Reynard The Fox. Or there's the fantastically pained and hurt spoken interjections on The Temptations' incredible Papa Was A Rolling Stone, where the vocalists almost begin preaching the way their daddy did.

The glory of the spoken word bit is that it can be anything: a short sample ("Oh, yeah!"), a chunk of a play (I Am The Walrus' filching of *King Lear*), or a deranged speech (Jim Steinman was especially good at this, from the vampire lust of the wolf with the red roses on You Took The Words Right Out Of My Mouth to the brilliant Doors parody of Love And Death And The American Guitar).

It can be short: "Waiter!" on Madness' Return Of The Los Palmas 7; the "Wot is he like?" on Neneh Cherry's Buffalo Stance. It can be daft: the "Are you ready, Steve?" intro to The Sweet's Ballroom Blitz; the "Gor blimey, hello, Mrs Jones, how's your Bert's lumbago?" interlude on the Small Faces' Lazy Sunday. It can be imperial: Ian McShane's "Ladies and gentleman, Miss Grace Jones" on Slave To The Rhythm.

Or it can be deadpan: David Bowie literally repeating himself down to the last "who-oh" on Ashes To Ashes.

As you can see, lots of people helped me with this piece (ie wrote it for me), so it's only fair to record that there were three artists who stood out. The first were The Human League, whose commitment to spoken word bits extends from their early work (Empire State Human, The Black Hit Of Space) to their big hits (Human, Louise). The second is The Floaters, whose astrological seducer Float On is pretty much all words.

And the third is ABC, whose Look Of Love contains what seems to be everyone's favourite spoken bit: "And though my friends just might ask me/They say, 'Martin, maybe one day you'll find true love' … I say, Maybe… there must be a solution to the one thing, the one thing, we can't find…"

I think that speaks to us all.

David Quantick's* QUANTICK'S QUITE DIFFICULT QUIZ BOOK *is available in all good shops. David Quantick tweets @quantick

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Please, *Let It Be!*

Populism is everywhere these days. Populism as in: telling people something that is not true to gain their vote. This is maybe not the true definition of populism but it suits me, and as we are pondering populism, would it not be contradictory to define populism with a true meaning? I mean, you could throw anything at it and see what sticks. The truth has always been a slippery beast. As humans we don't even see colours in a unilateral way, so what hope does the truth have? Populism was invented by pop music.

One of the rules of pop music is that you tell people anything to get them to buy your record or to go to your concerts. Tell them you're an alien, a Spider from Mars, or a Lizard King. You'll get no arguments – well, maybe from a few music journalists who, for some reason, think that being a Lizard King is (*quelle horreur*) pretentious! The Beatles – or at least The Beatles' ministry of fun and reissues – are now taking a leaf out of the populist playbook.

For the latest blitzkrieg of Beatles reissue, anniversary-remix-hijinks-tomfoolery we are being thrown a new narrative. Apparently, history got it wrong. The Beatles were not miserable in the first weeks of January 1969, when they were caught on film looking really, really depressed, cold, listless and irritable. They were having a big ol' laugh, la!

Sir Paul Mac is very pleased about this: his memory and those endless interviews about how unhappy the Fabs were during this period were all wrong. He was, in fact, happy, y'see, and the boys were all fun and jokes. This is, of course, a relief to the Beatle-loving masses of the UK, who for the last 50 years had been very concerned that their favourite sons had a massive cob on in 1969.

While I'm happy that Pauly is happy, I'm unhappy with the new Beatle narrative. I liked The Beatles when they were in a grump. I liked it when they all grew beards and sued each other. Once the Fabs got the horn for all that sexy legal action they couldn't stop suing each other. George even wrote a song about it: Sue Me, Sue You Blues. Except it wasn't a blues song, because as we now know The Beatles were deliriously happy during this unhappy period.

You'll have noticed by now (unless you are Jacob Rees-Mogg) that there is a new Beatle film – *Get Back* – currently streaming on, appropriately enough, the Disney channel. To boost flagging interest in The Beatles' career. (I'm kidding. Or am I? Who knows anymore?) *Get Back* appears to be six hours of The Beatles laughing hysterically at John grinning inanely while hopping round the studio impersonating a frog.

I will not be buying the new shiny *Let It Be* enormo-box. I still have a scratched up vinyl copy and that's fine

The higher powers of Beatle control have also re-booted the Fabs' motley old *Let It Be* album. Ah, I hear you sigh, that's what this new happy Beatle band narrative is all about: an ingenious new way to flog that tricky album. Not only is it getting Giles Martin's cheeky remix mitts all over it, it's getting a whole new happy-clappy biography.

I will not be buying the new shiny *Let It Be* enormo-box. I still have a scratched up vinyl copy and that's fine. I like the original *Let It Be* album. It's got a load of bangers on it and the Fabs sound like they're rocking and John says funny sarcastic stuff about some of Paul's more wally-ish songs. The only thing wrong with the original *Let It Be* is that it seems to be the only Beatle album that Noel Gallagher has heard. I really don't need it to be polished up. Giles Martin is a fine producer and he makes a great job of remixing The Beatles, but if, say, a tambourine gets filtered then moved on Pro Tools to make it "a bit more in time" then are we still listening to an original Beatles album? I would say we are not.

Apple seem to be very worried about The Beatles' legacy. What other reason can there be for this almost Stalinist programme of Beatles remix-reissue-re-narrate product? Surely nobody needs the money? It would

seem that Beatle HQ is determined that every future generation will be as familiar with the holy scouse "canon" as their parents and their grandparents before them. How to do this? For the elderly and infirm, stick out every scrap of jamming, tuning-up and arguing (sorry, I mean joking and having a laugh, definitely not arguing or any of that miserable stuff) over as many sides of vinyl as will fit into your average sized coffin. And for the BBC Radio 6 Music listener bring in Giles and the remix lads and make The Beatles sound more like Radiohead.

There are three certainties in life: taxes, death and the inevitability of more Beatle remix box sets around the corner. I like all the albums as they were. Unadorned, in mono where applicable, as originally intended, and un-remixed. I like The Beatles' story as it was: band forms and, in John Lennon's words, "just makes it really, really big". Band members grow up. It gets a bit miserable. Band splits up acrimoniously. That's life.

Please, everyone. *Let. It. Be.*

Luke Haines tweets @LukeHaines_News. Luke's radio show,* Righteous In the Afternoon, *is Tuesdays 2-4pm, on Boogaloo Radio.

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

SUPERCHUNK

Indie singer/guitarist and bassist on their guest-packed latest set

Superchunk: Laura Ballance, second left, Mac McCaughan, right

Your new album features Sharon Van Etten, Teenage Fanclub's Norman Blake and Raymond McGinley, plus R.E.M's Mike Mills. What film could it soundtrack?
Mac McCaughan: A Kelly Reichardt teen dramedy.
Is there anything still unissued?
Mac: Early on, me, Jim Wilbur and Chuck Garrison recorded three songs, with Jon Easley of Sorry singing. It was two originals and a Mekons cover, and it was going to be called Sir. It never came out, but it's good.
Have you done anything that fans may not know about?
Mac: Soon after we started, a friend working in advertising asked us if British Knights sneakers could use a song in their ad? We said, "No", but that we'd record three new instrumentals. That helped pay for our first van.
Laura Ballance: In the late 70s, my sister and I did an ad together for a school assignment, on our tape-recorder: Insta-Stun, to incapacitate annoying younger siblings, and make them leave you alone.
Where were you when you first heard one of your songs on vinyl?
Laura: In my house, which was the Merge office in 1989. It was a 7" by Metal Pitcher, a band I was in with Mac and Jeb Bishop.
What were your favourite record shops when you started out?
Mac: Schoolkids Records, Chapel Hill, North Carolina, Pier Platters, Hoboken, New Jersey, and Bleecker Bob's, New York. Later, our friend Nils' store, Rebellious Jukebox, Seattle.
Laura: Record Bar, Lenox Square Mall, Atlanta, Georgia.
What were your first records?
Mac: *Grease*, and Elton John *Captain Fantastic & The Brown Dirt Cowboy*.
What's the last record that you bought?
Mac: Wednesday *Last Kiss*.
What made you want to go pro?
Mac: Seeing Bruce Springsteen in the *No Nukes* movie. It blew my mind.
Laura: Mudhoney's *Superfuzz Big Muff*. The rawness and immediacy made me want to *be* those guys. They were superheroes.
Was anyone in your family a musician?
Mac: My grandmother, Mary, was a classical pianist. My dad played clarinet, then learned piano and guitar.
Laura: My grandmother, Rubena Strauss, singer/pianist housewife, is descended from composer Johann Strauss.
Have you kept any studio notebooks?
Mac: Lyric books going pretty far back.
What's the oddest circumstance that inspired a song?
Mac: Eastern Terminal was inspired by our van breaking down as we were heading for Lawrence, Kansas. We met a woman who was an exotic dancer at a nearby club, Flamingo's.
Who'd you like to cover one of your songs?
Mac: Little Steven & The Disciples Of Soul, Digging For Something.
Do you keep a diary?
Laura: I've tried off and on over the years and fantasise about writing a book of tour/ghost stories and about my crazy childhood.
What unfulfilled ambitions do you have?
Laura: To be a competent drafter of sewing patterns, to design costumes, be a full-time visual artist, speak Spanish, Japanese, Mandarin, Italian, Portuguese, be a skilled butcher, make my yard submit to my vision of what it should be, be good at playing ukulele, fiddle, piano, trumpet, build a house, visit Thailand, Korea, Vietnam, Estonia, Slovenia, Hungary, ride horses in Portugal and Mongolia, and hug a wombat.

Superchunk* Wild Loneliness! *CD, LP, coloured LP are on Merge, 25 February.

DAVID REECE

Ex-**ACCEPT** vocalist on his latest collection

As well as your new 3CD collection, you had a solo set out recently?
Yes, *Blacklist Utopia*. The title explains it – how civilisation destroys itself.
Is there anything still unissued?
For the re-release of Bangalore Choir *On Target*, I managed to find demos from the pre-production period, and I'm pretty excited to release those hidden gems. I was pleasantly surprised when I found them – I took a trip down memory lane.
Have you done anything that fans may not know about?
As a Plan B, I attended Brown Institute Of Technology to do radio DJing. But I'm a singer and performer, so I got bored, especially after I learned that, in the US, you usually start on radio doing pork and beef statistics, at 4am, in a small town with a name nobody can pronounce.
Is there anyone that you'd like to produce or remix?
I'm not very good at mixing. I'm better overseeing projects as executive producer. My hearing's been damaged by years of cymbals and guitars blasting at my skull, so doing a proper mix won't work.
Where were you when you first heard one of your songs on vinyl?
ACCEPT *Eat The Heat*, 1989, rehearsing in Pennsylvania.
What was your favourite record shop when you started out?
The Electric Fetus, Minneapolis, in the 70s. They'd play albums while you shopped for records, bongs and incense.
What were your first records?
Deep Purple *Machine Head* and Alice Cooper *School's Out*.
What's the last album that you bought?
Tom Petty *Wildflowers*.
What records made you want to go pro?
I began with Conway Twitty, George Jones, Charley Pride and Loretta Lynn. Later, I was in a choir. Singing gave me an escape – a way to express myself.
Was anyone in your family a musician?
My grandmother's brothers and father all played instruments.
Have you kept studio noteboooks?
No, but my mother saved all the original vinyl, CDs and magazines, which she recently gave to me.
Did you ever write songs 'under the influence'?
We were coked out of our heads in the 80s. The early songs were inspired by marching powder.
What'd you ask your music hero?
I'd love to chew the fat with Paul Rodgers, though I've met many of my idols, and some aren't very chummy!
Who's taken music forward in the last decade?
Shinedown, Blackberry Smoke, Rival Sons.
What records are you looking for?
Ones I was involved with – *The Highway Sentinels*, *Iron Allies*.
Which of your songs is the most personally meaningful?
American Dream, because I see America turning into nothing.
Which of your lyrics would you like to see on a T-shirt?
I can't breathe.
Of all the people that you've worked with, who taught you the most?
[Producer] Dieter Dierks taught me to realise who I am as a singer.
What fact about you may surprise fans?
I'm a Steely Dan freak, and an upland bird-hunter.
Is there a myth about you that you'd like to set straight?
I was accused of being a racist in 2020. Bullshit! Half of my family is mixed race, so fuck all the haters!
What's next?
I'm currently considering what I feel to be my best work, with a view to possibly re-recording them.
Dying peacefully on your deathbed, what'd you like to hear?
Amazing Grace.

"I'VE MET MANY OF MY IDOLS OVER THE YEARS, AND SOME AREN'T VERY CHUMMY!"

David Reece* All Or Nothing: The Complete Studio Albums Collection *3CD is on Global Rock in February.

LAURA-MARY CARTER

Blood Red Shoes guitarist on her solo debut

What movie could your solo set soundtrack?
I wrote Town Called Nothing, then found out that it's a real place in Arizona, so I went there *a lot*. It could soundtrack *Paris, Texas*, or *Nomadland*.
Is there anything still unissued?
I had an iPad with 40 songs, but I hadn't backed it up. I dropped it off a cliff and, though I remembered a lot of them, there were so many lo-fi recordings that I wanted to release. Blood Red Shoes always shelve recordings, too, then we randomly release a single. I also have a mini-tape EP with my first band that I hope never sees the light of day [*laughs*].
Have you done anything that fans may not know about?
Ads like Roy Rogers jeans, filmed by Rankin – Gimme More More. Two sync albums of punky-sounding tracks. A soundtrack to two children's TV shows. I sang on The Maccabees' *Wall Of Arms* and *Marks To Prove It*. Its final song has the line, "now this boat has flown", which is something I said. I always get sayings mixed up, much to everyone's amusement. I sang a track with The Gaslight Anthem, too, plus other bands over the years.
Where were you when you first heard a song of yours on vinyl?
It was Blood Red Shoes' Victory For The Magpie 7", for which we made hand-screened artwork. I was living in London, age 18, and I had a friend who worked in a coffee shop on Kingsland Road, and it had a record-player. He was in a band with Paloma Faith, and I remember dancing around the shop with happiness.
What was your first record?
Shakespears Sister *Hormonally Yours*.
What's the last album that you bought?
Natalie Bergman *Mercy*.
What record made you want to go pro?
Hole *Live Through This*.
Have you kept studio notebooks?
Yes, of lyrics, and a photo-diary. I'm a hoarder, and I have all the original album artwork that I've done.
Is there an unusual story surrounding any records that came into your possession?
When I got my pay from a cleaning job each month, I'd go to a record shop and buy a record at random, based on its artwork – the first Yeah Yeah Yeahs EP, the first Interpol LP. Pre-internet, you had to be more creative to find stuff.
Which of your songs is the most personally meaningful?
Signs, which is about learning to be okay with stuff that happens to you. I was going through a mental transformation at the time.
With whom would you most like to record?
Danger Mouse.
What's your favourite songwriter's best lyric?
Elliott Smith: I'm never gonna know you now, but I'm gonna love you, anyhow.
Which of your lyrics would you like to see on a T-shirt?
That's the way it goes, I suppose.
What unfulfilled ambitions do you have?
To headline Brixton Academy and Paris Olympia, and go on *Jools Holland*.
Which of your former homes should have a blue plaque?
St James' Church, Bethnal Green Road, London. A lot of blood, sweat and tears happened there, so that I could be where I am now – still skint (*laughs*).
Dying peacefully on your deathbed, what'd you like to hear?
My Bloody Valentine, Soon.

Laura-Mary Carter* Town Called Nothing *CD, green LP, cassette are on Jazz Life, 21 January.

CHRIS IMPELLITTERI

Shred/power metal guitarist on his upcoming reissues

Tell us what's coming up.
Impellitteri *Screaming Symphony*, *Answer To The Master*, *Wicked Maiden*, *The Impellitteri Black* EP, *Crunch*, and many more. I'm truly excited.
If you could revisit any of your albums, what'd you change?
I'd start *Answer To The Master* with Hold The Line and Answer To The Master, as they're the key songs on the album.
Is there anything still unissued?
Live bootlegs, which are really cool, because they're *real* live performances, versus the fake live albums that are created in the studio. [*A good point well made – Ed*]
Have you done anything that fans may not know about?
Appearances on records under a different name, as I rarely agree to play with other artists.
With whom would you like to make a split 7"?
Van Halen, Helloween.
Who'd you like to produce?
Ozzy Osbourne. I'd love to get him back in the *Diary Of A Madman* style of writing.
Which of your songs did you first hear on vinyl?
Lost In The Rain, from the *Black* EP.
What was your favourite record shop when you started out?
Tower Records, West Hollywood.
What was your first record?
Thin Lizzy *Live And Dangerous*.
What's the last record that you bought?
Avenged Sevenfold *The Stage*.
What record made you want to go pro?
Van Halen. Eddie was my biggest influence.
Did you ever write songs 'under the influence'?
Yes, some, on prescription anxiety medication.
Who'd you like to cover one of your songs?
Bruce Dickinson, Al Di Meola, Yngwie Malmsteen, John Petrucci, John Sykes.
Which of your songs are the most personally meaningful?
Lost In The Rain and Venom represent the sound of Impellitteri.
Of all the people that you've worked with, who taught you the most?
All Impellitteri band members taught me to be patient, to put forth only my best work, and to push myself to be the greatest rock guitarist alive!
What stage incident makes you laugh most?
Forgetting to put my pants on before running on stage (*laughs*).
What fact about you may surprise fans?
I love gardening, and country music. Also, I tend to be shy when I first meet people.
Which question do you wish people would stop asking?
Are you going to do another record with Graham Bonnet? We love him, but he's part of our legacy.
With whom would you most like to record?
Bruce Dickinson.
What's your favourite songwriter's best lyric?
Eagles' Hotel California – it's mesmerising.
Which of your own lyrics would you like to see on a T-shirt?
Playing With Fire, and Answer To The Master.
Do you have any signature instruments due?
I'm working with both Charvel Guitars and Fender, perfecting guitars. I hope to release a signature version of them.
Which of your former homes should have a blue plaque?
The one in Barton Lane in Connecticut, because that's where my guitar-playing and the musical adventure of Impellitteri started.
If you drove an ice cream van, what'd it play?
Ice Cream Man, by Van Halen.
Dying peacefully on your deathbed, what'd you like to hear?
Impellitteri, Speed Demon, which seems fitting.

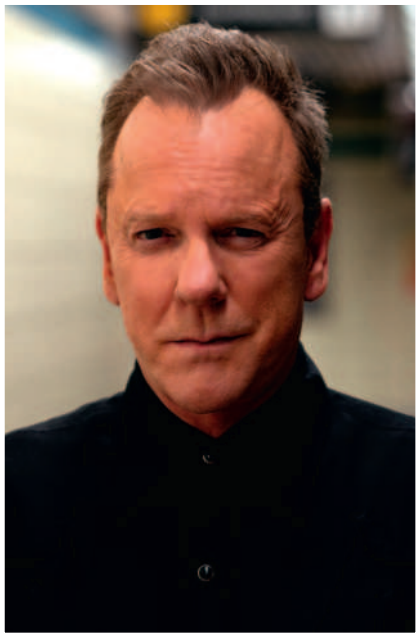
Impellitteri's upcoming reissues and a best-of are due on Global Rock.

Photo: ((Laura-Mary Carter) Queen Qwong

33⅓ minutes with... Kiefer Sutherland

Interview: John Earls

Best known as Jack Bauer in *24* and Thomas Kirkman in *Designated Survivor*, for the past decade Kiefer Sutherland has combined acting with being a hard-touring singer-songwriter. Combining blues and Americana, Sutherland's hard-bitten albums *Down In A Hole* and *Reckless And Me* were a return to music for a budding artist who wrote his first song Mother, Won't You Leave Me Alone? aged 14. New record *Bloor Street* shows Sutherland's more optimistic side. He's shown he's committed to both music and acting. Whether acting has helped Sutherland as a frontman is another matter…



"If you'd told me two years ago I'd write a song called So Full Of Love, I'd have punched you"

How have you made your most optimistic album in the middle of a global pandemic?
I'd always had a good perspective on how lucky I am but, not to be too cute about it, there's nothing like a global pandemic to make you realise how fortunate your life is. *Bloor Street* isn't just optimistic, it's hopeful and thankful. I was unusually fine compared to what most people went through. I started recording in April 2020, when restaurants were still open in Los Angeles, but me and my band didn't allow ourselves that. Instead, we quarantined together. It was so nice to see these people for real, not on a video chat. We recorded over 20 songs, delaying the end of the album as long as possible, because we knew when it ended, we'd be alone in our homes again. It's made for a record with a bouncy feel. If you'd told me two years ago I'd write a song called So Full Of Love, I'd have punched you.

You're on your third album, you've played hundreds of gigs… Are you past the stereotype of the actor trying music as a hobby?
I don't think that stereotype ever goes away. Acting was the first great love of my life. Well, maybe the second, but it was the one I was most comfortable with. It's a two-way street: Frank Sinatra was a great actor, but no one gives him credit for that, because people wanted him to focus his energy on singing. I don't think you can deny I take music seriously. If someone wants to come to a show to laugh at me, it's up to me to put on such a good show that they can't. It's not that I hope the stereotype will go away, but to accept it and still like my music enough to want to share it with people. I know a few bands who've played over 500 shows in four years, but they didn't also make three films and *Designated Survivor*. The commitment to play really is there.

Does acting feed into your music and vice-versa?
I'd felt 35 years as an actor would help me onstage as a player. I was so fucking wrong. I'd missed the most obvious component, which is as an actor I play a character. The second you ask me to play Jack Bauer, I adopt a certain set of skills, attitudes and behavioural patterns that means I can be convincing. But Jack Bauer is not me. There's a freedom in being somebody else but, onstage with a guitar, you talk as yourself. I talk in a way I haven't done in 30 years, even in interviews, never mind to 500 people in a bar. It's ended up being one of the most cathartic experiences I've had, sharing stories about my life and trying to make a common connection with the audience.

Speaking of catharsis, what will it be like to play County Jail Gate, about your time in prison? *(Sutherland spent 48 days in prison in California for drink-driving in 2007).*
Songs with such a personal impetus deserve a story for the audience, but I don't know if I'll tell that one. I was watching a film where the opening credits were two huge prison gates rolling open. The grinding, echoing wail of that sound gave me a visceral reaction. I had to walk away, go make a cup of tea. It really bothered me. I've made some mistakes in my life. I had to turn myself in when I went to jail, and it's so weird saying [*breezy tone*]: "Hi, I'm here to turn myself in." It was almost comical, but when that gate opened and the buzzer started ringing, I thought: "Oh, fuck, this isn't going to be fun." I was so scared and nervous that I shut down. The prompted memory years later led to that song coming out of me very quickly.

Would you ever take the next step of storytelling by writing your autobiography, or maybe do the *An Evening With…* type show?
That, I wouldn't feel so comfortable doing. At least with the guitar I feel like I'm wearing Speedos. Without the guitar, I'm naked and I don't have that confidence. Led Zeppelin wouldn't tell you two seconds of what a song was about and I admire them for that, but telling a story in a very direct way at my shows favours my music.

Do you, as you sing in Two Stepping In Time, dance around your kitchen island at home?
When people come over, we sit around our huge kitchen island, not the dining room. You can sit 20 people around it. That song came from being inspired to write about what I was seeing at any given moment. I had a bunch of cigarettes I'd compulsively lined up, next to empty shot glasses. So, I wrote: "Cigarettes in the ashtray, all in a line/Empty glasses of whisky show the passage of time." Then I looked at my girlfriend and thought: "I'd better write this about her, otherwise I'm dead." So, it became about us dancing around that kitchen island. As for the cigarettes, one good thing I did in the pandemic was quit smoking.

What was the experience like of playing Franklin Roosevelt in Sky's upcoming drama *First Ladies*?
Franklin Roosevelt was already my favourite President. Researching him for the part, learning so much about someone I thought I knew everything about, was so exciting. Gillian Anderson, as Eleanor Roosevelt, was amazing. As an actor, you get used to doing your work and then having to let it go, because you have no control over the editing and a million other decisions. But, with this role, I walked away thinking: "Wow, you might have done that right." I could see all the pieces fall into place. Trust me, that never fucking happens.

Bloor Street *is out on 21 January on Cooking Vinyl. Sutherland tours the UK 28 January-11 February.*

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"MUSICIAN? I'M MORE OF A COMMUNICATOR"

Still fighting the good fight close to 40 years since his first record, **Billy Bragg** is as enthused as ever when it comes to engaging with the political and social landscapes of the country he loves, and the wider world. The pandemic may have pressed pause on his first passion of live performance, but he spent the time fashioning another articulate and reflective album, and the slow road back to normality enabled him to return to UK stages at the end of 2021, with a full diary of rescheduled overseas dates in the year ahead. "Time to get back to business," he tells **Terry Staunton**.

Billy Bragg began the 80s licking his wounds from the disappointing returns of his punk band Riff Raff by joining the Army, and ended it shrouded in the dry ice of the *Top Of The Pops* studio singing his No 1 cover version of a Beatles classic. Between those two events he could be found busking Elvis hits on the London Underground, brandishing a "chop-and-clang" guitar on a succession of songs that established him as a musician with the vocabulary and social conscience of heroes Paul Weller and Elvis Costello, and blazing a trail for political protest that generated column inches away from the pop press and saw him breaking bread with a Labour party determined to oust Margaret Thatcher from Downing Street.

Beyond the often reductive shorthand above, the banner-waving leftie with a Burns guitar cranked up to 11 on such calls to arms as There Is Power In A Union and Between The Wars had an equally powerful emotional side, his albums never short on vivid portraits of romance in all its heart-soaring or harrowing glory (St Swithin's Day, Levi Stubbs' Tears, Valentine's Day Is Over), weaned on a diet of Paul Simon and Smokey Robinson.

As his career progressed, Bragg emerged as a figurehead of sorts for the ever-evolving British folk scene, his thirst for the traditions of the form satiated by an "education" in the indigenous music of America, his teenage curiosity in the work of Woody Guthrie blossoming into a passion project that helped a new generation find their way towards the legacy of the seminal troubadour. It came at the perfect moment for the boy from Barking, filling a void when disillusionment with the pop world had him questioning the very notion of being a performer.

Along the way he's either toured or recorded with a dazzling array of like-minded musos, from men who graced the Rod Stewart hits he embraced as a teenager, to fellow travellers Johnny Marr, Kirsty MacColl and R.E.M., to friends across the pond like Jeff Tweedy and Joe Henry who consider him an honorary guest at Americana's top table.

There have been longer gaps between records in the 21st century, although the spaces between albums *Mr Love And Justice*, *Tooth & Nail*, and 2021's *The Million Things That Never Happened* have been filled with standalone tracks rush-released to the internet to exploit their topicality, numerous newspaper columns and radio broadcasts, and well-received books examining English identity (*The Progressive Patriot*) and the history of much-maligned skiffle (*Roots, Radicals & Rockers*).

Bragg's musical portraits of the world may be sung in the lower register of a worldly-wise veteran these days (he turned 64 in December), but they are no less affecting or evocative than when he was, at least figuratively, storming the barricades in his early twenties. "I've enjoyed finding ways to adapt what I do," he tells *RC*, during this look back through the years.

What music were you first aware of as a child? You would have been about six or seven when Beatlemania hit.
I do remember seeing The Beatles on TV, on what was then called *The Royal Command Performance*, but we never had a record player in our house, so we relied on the radio a lot. A few years later when Radio 1 started I'd listen to Tony Blackburn before heading out to school, but the first inkling of what I'd call decent musical taste came when I was 11 and my parents bought me a reel-to-reel tape machine to record stuff from the radio. Honky Tonk Women would have been there, It Mek by Desmond Dekker; that's when I started to filter the good and the bad.

And this would have been around the time of your debut performance, reading out one of your poems on local radio.
Yeah, it was for a school competition. I genuinely can't remember it now and it wasn't particularly great, but my English teacher wrote to my parents to ask them if I'd copied it from a book. That gave me an early hint that I might have a way with words, my first sense that I could be a creative writer. I think we all wrote poetry at school, but some of us never stopped!

Photo: James Millar

Billy Bragg: still Barking after all these years, still "adapting to survive"

"The monkey on my shoulder wasn't going away, and I'd better find a way to do something with it" (l-r): (inset) a young Stephen William Bragg as a schoolboy in the 60s; the "have guitar, will travel" years as Bragg spreads his gospel nationwide to promote his debut mini-album *Life's A Riot With Spy Vs Spy*, 1983; in New York getting a first taste of Americana, 1984; in the studio perfecting the "chop-and-clang" guitar style, 1983

Did you have any favourite poets back in your school days?
Not in the traditional sense; the poetry I was most into was being written by Paul Simon and Smokey Robinson. Simon & Garfunkel used to get played a lot at school assembly, and the song that really got hold of me, emotionally, was The Boxer. A mate round the corner had an older sister who'd let us play her *Bridge Over Troubled Water* album and *Motown Chartbusters* compilations, so they formed the basis of my developing tastes.

What was the first gig you saw, and the first records you bought of your own?
The gig was Alvin Lee and Ten Years After at the Roundhouse [in Camden, London], but I didn't go to many at all; my headspace was more that of a bookish kid. The first single I got was Rod Stewart's You Wear It Well, from the downstairs record department of a hardware store where I had a Saturday job. I think the first album would have been David Bowie, probably *Hunky Dory*. But Wiggy [*childhood friend and lifelong musical collaborator, Philip Wigg*] bought me the Rod Stewart songbook; that's how I learned to play guitar. Then Robert [Handley] from round the corner would come over with his drums and that was the beginnings of Riff Raff.

When Riff Raff fell apart after a handful of singles, you joined the Army. Wasn't that an extreme reaction to the band not working out?
We'd had a good time, played the Marquee, been through a lot together, but when it petered out, I didn't want to become that bloke in the pub who used to be in a band. Signing up was a way of pressing the eject button on a previous lifestyle; I thought it would cure me of wanting to be a singer-songwriter, but I ended up writing even more stuff. I bought myself out because I realised the monkey on my shoulder wasn't going away, and I'd better find a way to do something with it.

You dipped your toe back in music by busking around London, where, presumably, that Rod Stewart songbook would have come in handy. What else was in your repertoire?
My big busking number was always Can't Help Falling In Love by Elvis Presley. I used to set up at South Kensington tube station where there's a really long tunnel with the perfect acoustics for that sort of melodramatic ballad! There's a myth that I was discovered, for want of a better word, when I was a busker, but that's not the case. My first solo demo came about when I was working in the warehouse of a chain of East London record shops, and the guy I worked for, Steve Goldstein, had one of the very first portable studios to record directly onto a C90. I went to try it out, and those first demos were largely the songs I ended up re-recording for *Life's A Riot*. I didn't get much interest from labels with that first cassette, but it did get reviewed in the *Melody Maker*. From that coverage Chappell Music publishing got in touch and gave me money to make better recordings that became the actual album.

How important was the music press in those days? You were championed enthusiastically by *NME* in particular.
Actually, *NME* were the last of the old-school inkies to pick up on what I was doing. *Melody Maker* was first, followed by *Sounds*, but *NME* were a bit hipper-than-thou and very skeptical to begin with. They came round, though, and were the first to put me on the cover, and then in the writers' album of the year chart they put *Life's A Riot* third, behind *Punch The Clock* [Elvis Costello] and *Swordfishtrombones* [Tom Waits]. I thought, "Wow! How am I gonna live up to this?"

The front sleeve of *Life's A Riot*'s instruction to buyers to "pay no more than £2.99" rankled some sections of the industry.
Retailers were not happy, especially because [manager] Peter Jenner had it printed *on* the sleeve, rather than have a sticker that could be peeled off. I was accused of trying to undercut profit margins and undermining the work of other artists, but my argument was there were only seven tracks on it anyway. The other side of that was one reviewer who thought £2.99 was *too much* to pay!

You followed the album with a support slot on the first Style Council tour. Did Paul Weller see you as a kindred spirit?
I think I was the act of the bill that sounded most like The Jam, if that's what you mean! Out of all the punks, Paul was the one I felt best articulated the working-class experience, because we came from very similar backgrounds. He wrote about the world that I lived in. I was a little suspicious of The Clash and the Pistols, like they were sixth-formers playing characters; with Weller I'd always admired the edge he brought to his music, that sense of provocation, but there was empathy there as well. There's nothing more evocative of my youth than That's Entertainment. It was like he'd been walking around Barking with me for the last 10 years. Yet, when I talked to him about it during that tour, he was really dismissive of it – I was so disappointed!

"IT FELT GOOD TO BE ON AN OUT-AND-OUT POP SHOW WITH SOMETHING TO SAY"

"You have to show your audience you are capable of moving things forward" (l-r): Billy and loyal sidekick Wiggy (far right of photo) backstage with Bono at U2's The Longest Day show at Milton Keynes Bowl in June 1985, where our hero was on a bill including The Ramones and R.E.M.; promoting 1991 hit Sexuality; with Wilco around the time of their successful 1998 collaboration *Mermaid Avenue*, putting music to unearthed Woody Guthrie lyrics

Listening back to your early records today, there's a tangible leap, a maturing, from *Life's A Riot* to *Brewing Up With Billy Bragg*. Were you aware of it at the time?
I was probably too close to it to notice, but between those two releases I must have played about 250 gigs and really learned my craft, that chop-and-clang guitar style that I became known for. I also learned a lot about the dynamics of playing solo, how to put the sound across in big halls like on the Style Council dates. I got a handle on how to hold people's attention, that just standing there playing the song wasn't always enough. Finding the key to communicating with audiences on a live stage definitely fed into the way I approached making the next record. *Life's A Riot* was so short it was like one side of an album, so *Brewing Up…* is technically my first full album, but I think the real leap was when I came to do *Talking With The Taxman About Poetry*.

Prior to *Taxman…*, though, you became a Top 20 chart star, playing Between The Wars on *Top Of The Pops* in 1985. Were you surprised such an overtly political song got that exposure?
Firstly, I should say at that time I wasn't interested in putting out singles, I didn't want to play the chart game, but *Between The Wars* was designed as a standalone EP with a couple of additional folk oldies that reflected the link between the miners' strike protests and the radical traditions of earlier generations. Having a hit wasn't in my thoughts, but I really had a sense of achievement in doing so with a song like that – it felt good to be on an out-and-out pop show with something to say, as opposed to singing Ay Ay Ay Ay Moosey.

The subtitle to *Taxman…* was "the difficult third album". That was a gag, perhaps, but one that held some truth?
Yeah. Think of some other notable third albums, like [Springsteen's] *Born To Run* or [The Clash's] *London Calling*. It's the third record that defines you, really. The first one has the songs you've had stored up all your life so far, the second will probably draw further from that same well, and by the time you get to the third record – *if* you get that far – your life has changed completely. That's when you have to summon up fresh inspiration, and you have to show your audience you're capable of moving things forward. I like the idea of subtitles with a subtext. For *Brewing Up…* it was "a puckish satire on contemporary mores", which is a Woody Allen quote from *Love And Death*, but "difficult third album" was me being honest. I could either show I had the legs to keep going or I could fall flat on my face.

Setting aside the *Between The Wars* EP, *Taxman…* includes your first actual singles: Levi Stubbs' Tears and Greetings To The New Brunette – both love songs, to all intents and purposes. They may have seen odd choices for a young political firebrand, but you've constantly proved to be adept at writing about affairs of the heart. How do you go about it?
Well, you start by taking a big chunk of Smokey Robinson! But one of the things I found useful was The Smiths coming along at the same time. Morrissey really pushed the door open, in terms of writing unusual, articulate love songs with a tongue-in-cheek element: you didn't necessarily have to take yourself seriously. There's that great line in Reel Around The Fountain where he sings, "You're the bee's knees, but so am I" – it's so arch, and it was a revelation to me. Can you do that? Is that allowed?! Having them as contemporaries, and the likes of Shane MacGowan and Edwyn Collins, unearthed a new manner of lyric writing. Those elements of irony gave me a lot of scope. I'd also say I took from Americans like Bob Dylan or Phil Ochs, to give my stuff a steelier side.

How much did playing America for the first time, opening for Echo & The Bunnymen, influence the records you subsequently made. Is it fair to say it fully ignited your passion for the songs of Woody Guthrie?
Oh, definitely! I'd been reading about Woody since the mid-70s when he was mentioned in Dylan biographies, but it was nigh-on impossible to find his records in England. I loaded up on stuff when I was in America, I'd come home with about 50 albums after each trip. Even the most humble, average record shops would have these massive folk, gospel and blues sections, just an incredible amount of material. John Peel used to ask me to bring him back albums of sermons by CL Franklin, Aretha's dad. When I signed to Elektra Records over there, I got them to ship me everything in their catalogue on the folk and world music subsidiary labels. I couldn't have hoped for a better education.

You became a familiar name in the press beyond the music papers with the pressure group Red Wedge. How did that come about, and what do you think it achieved?
A bunch of us had been fairly active during the miners' strike, and when it ended, we were asking ourselves, "What are we gonna do now?" The next, obvious way to take on the Tories was the 1987 General Election, so we started gearing up for that a good year or 18 months in advance. Neil Kinnock was the first Labour leader who'd been born after the Second World War, so he'd grown up in a culture of pop music – he'd been a member of the Gene Vincent fan club. It was significant that someone at the head of a major political party was someone the youth could sit down and talk to. Of course, Labour's defeat, ultimately, was a real blow, but I like to think we raised awareness, and got thousands of young people engaged in politics for the first time.

Photos: Jayne Creamer; Ken Schles

"I'm not Billy Bragg the shouty twentysomething bloke anymore" (l-r): Bragg takes BNP councillor Richard Barnbrook to task during local elections on his home patch of Barking, Essex, in 2010; with ex-Special and fellow Red Wedge alumnus Jerry Dammers the same year; with former Clash men Topper Headon and Mick Jones in 2009, promoting a Bragg-fronted documentary about the Jail Guitar Doors prisoner rehabilitation programme

***Workers' Playtime*, in 1988, was your first album with a full band. Did you feel you'd taken the lone troubadour approach as far as you could?**
Well, I'd had occasional accompanists on a few tracks on the previous couple of albums, so it was more a case of fleshing that out and bringing in a rhythm section. Joe Boyd [producer] asked me if there were any drummers I had on a wish list, and I mentioned Mickey Waller who'd played on a lot of the early 70s Rod Stewart records on Mercury I loved. And not only did he get Mickey, he brought in Danny Thompson on bass; the first day of recording they were chatting about the last time they'd played together, and it was on the sessions for Maggie May. Me and Wiggy just melted, it was a real fan boy moment. I got Danny in again a couple of years later when I was recording the Fred Neil song Dolphins, and I said I wanted to get the same vibe as Tim Buckley's live version. He said, "Yeah, I can do that. I played on it." It was the pinnacle of kid-in-a-sweet-shop for me.

It was also the year you had a chart-topper with She's Leaving Home, as part of a double A-side with Wet Wet Wet's With A Little Help From My Friends. It was such a perfect fit for you.
Yeah, I lucked out there. I think I was the first person *NME* approached for the *Sgt Pepper Knew My Father* charity album, so I had free choice. It struck me as the song on The Beatles' original *Pepper* album that most related to the Childline charity – and equally importantly it was the only one I thought I could get away with. Me and Cara [Tivey, pianist] literally just bashed it out one afternoon, and the next time I had to think about it was months later when I got a call from *Top Of The Pops* when it was No 1.

The hits kept coming when Sexuality made the singles chart and the accompanying album *Don't Try This At Home* went Top 10, but you've hinted in the past that the success led you to an uncomfortable crossroads. What do you mean by that?
I'm enormously proud of that album, and I think Tank Park Salute, in particular, is one of the best songs I've ever written, but for all that it achieved it left me in a bit of a cul-du-sac. It felt amazing to have that success, but I never felt it was something I could sustain. I was a singer-songwriter, not a pop star, and part of me worried that I was losing touch with what I first set out to do. Fortunately, fate intervened in the shape of a grumbly appendix which forced me off the road for a few months, and out of that came the flowering of my romantic relationship with Juliet [*a key figure at Bragg's label, Go! Discs*] and the birth of our son Jack. I ended up taking a couple of years out to try and rethink how I did my job.

It was actually *five* years by the time you put out your next album, *William Bloke*.
Yeah, I gave myself the luxury of not running head-first into following up a big pop record, so consequently *William Bloke* was a much more reflective set of songs. Beyond not feeling any personal or creative pressure, a lot of things in the world had changed during that gap. Thatcher had gone, the Berlin Wall had come down, and I'd become someone's dad. Anyone one of those three would have resulted in a change of emphasis, in terms of what I was doing with my career, and having been worried about pop star cul-du-sacs the outcome was lots of different paths opening up for me.

One such path was *Mermaid Avenue*, on which you and Wilco wrote and recorded music for unpublished Woody Guthrie lyrics. How did his daughter, Nora, approach you for that project?
She'd seen me playing a Woody tribute show in New York a few years earlier, on a bill with some really big folk names like Pete Seeger, and she said something I did resonated with her. After that she started to send me lyrics, asking me what potential I thought her dad's archives had. I was very flattered, I said to her once, "Isn't this something Bob Dylan should be helping you with?" When I eventually went back to New York to go through the archives I discovered there was about 3,000 songs, Woody was incredibly prolific. Nora's initial idea was for me to write music for an album's worth of them with a different artist for each track, but I thought if we did that, we were gonna lose sight of the little guy. The whole thing needed to be more focused on her father's legacy, something to hold it all together.

So, it was your idea to involve Wilco?
Yeah, I'd played some shows with them in America and got to know Jeff Tweedy, and I knew he'd understand what had to be done, and what an amazing opportunity and privilege it would be.

Was it a setback when they passed on touring the record? Might it have been an even bigger success if you'd gone out on the road together?
To be fair to Wilco, you've got to understand where they were in their career. They were in a different album release cycle to me, and when we were recording together, they'd already demoed the songs that they'd put out on *Summerteeth* and needed to get back to finishing that album. They were really taking off at that time, on a much faster and more upward career trajectory than I was, so you had to appreciate where their priorities lay. I don't think Jeff, or any of us, expected *Mermaid Avenue* to be as big as it was, and he already had other irons in the fire.

You did play dates on your own promoting it in the US, and isn't that when you crossed paths with another hero, the Faces' Ian McLagan?
I didn't have time to clear visas for my own group, so I ended up using Mac's own musicians, the Bump Band. They were a great Americana band, perfect for those songs, and when I came to do my next album [*2002's England, Half English*] I brought Mac back home with me. What a lovely guy; he really brought a lot of personality to that record, and was fully on board with the sentiments.

"I WAS ALWAYS SO DRIVEN BY WHAT I WAS SINGING I HARDLY NOTICED *HOW* I WAS SINGING"

Photos: Tom Sheehan; James Green-

Where there's a Bill – Bragg's live band, who played on *The Million Things That Never Happened* (l-r): Nick Pynn, Billy's son Jack Valero, Bragg, Darren Beckett, Romeo Stodart, Michele Stodart

It's arguably your most political album...
The theme was the rise of the British National Party, and as someone whose own political viewpoints were sharpened by the Rock Against Racism movement of the 70s, I was very concerned that the right seemed to be on the rise again, and I was worried that the left was unwittingly letting it happen; it seemed like they were unaware of the vacuum the BNP was poised to fill. I'm always accused of preaching to the converted, just underlining what the audience already believes, but you also have to challenge that audience, to remind them of things they may have temporarily overlooked.

Was it an attempt to reclaim Englishness from the far right?
Definitely, although some people, including comrades I'd known for decades, suspected I was being ironic. That wasn't the case at all; I do love my country, I love the people, I love institutions like the NHS, and I refuse to apologise for that. You can trace that love throughout my career, all the way back to A New England on *Life's A Riot*. But on this record the intention was to put it across in a more pensive way, rather than something didactic or flag-waving.

Subsequent albums, however, especially *Tooth & Nail* (2013) and *The Million Things That Never Happened* (2021), have a markedly more transatlantic character. It's as if you've become an elder statesman of Americana, and your voice possesses much richer tones these days.
My voice has definitely got a lot deeper over the years, as everyone's does, and it was Joe Henry [singer-songwriter, *Tooth & Nail* producer] who exploited that in a really interesting way. He detuned the guitars to a lower key, and I found I was able to sing with greater ease: he really helped me understand the changes in my voice. Now, whenever I'm writing songs, I'm much more aware of how I should pitch it. It's not like the old days of A New England or Milkman Of Human Kindness when my voice was elastic enough to do just about anything. I was always so driven by what I was singing that I hardly paid any attention to *how* I was singing.

It's noticeable in the way you perform the old songs live these days, kind of caressing the lyrics rather than bellowing them out.
Exactly! What I've learned is that you have to be true to yourself at all times. I'm not Billy Bragg the twentysomething shouty bloke anymore, and I'd come across as a fool if I tried to be. When you've been making records as long as I have, you have an unconscious fear of repeating yourself, because part of your brain tells you that's what people want to hear.

Did you ever think, back when you were preparing for the release of *Life's A Riot* nearly 40 years ago, that you'd still be making records decades later?
I don't think any musician of my age at that time, or at least very few, ever thought in terms of longevity, of a serious and recognisable career path. I would say, however, that I thought I'd always have something to say, be it through the medium of music or something else. There's probably loads of people today who know my name via newspaper articles I've written or radio programmes I've made who've heard hardly any of my records, and I'm fine with that. I talked earlier about finding myself in a cul-de-sac after having a bit of pop success, because pop success is invariably finite and you have to adapt to survive. I've been lucky that something I truly love, i.e. music, is still the primary platform from which I'm able to make myself heard, and I remain enormously proud of the records I've made, and I've enjoyed finding ways to adapt what I do so that it, hopefully, continues to be relevant to people.

You once described yourself as just a "jobbing musician", but surely you've left more of a legacy than that...
Well, you've got to at least *pretend* to be modest, haven't you? Hahaha! Legacy is open to all manner of definitions, and it's a word best avoided when you're talking about yourself, I think. Anyway, jobbing or otherwise, I'm not sure if musician is the most accurate word for what I do. I'm a communicator, mate, that's the bottom line.

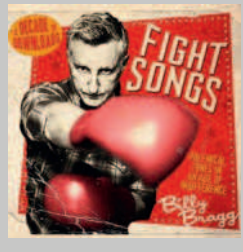
The Million Things That Never Happened *is out now on Cooking Vinyl.*

THE ESSEX EXTRA-CURRICULAR

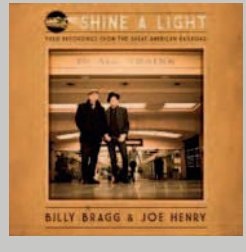
FIVE FROM BRAGG'S OFF-THE-BEATEN-TRACK CATALOGUE

Riff Raff *The Singles 1977-1980* (Bragg Central BB5200, CD, UK, 2002) **£40**
Billy's formative punk years compiled, including the Chiswick single I Wanna Be A Cosmonaut, and the Essex-friendly Romford Girls and Barking Park Lane.

The Internationale (Utility UTIL 11, LP, UK, 1990) **£12**
Seven-track mini-album of covers and rewrites of left-wing protest songs, including a superb reading of Eric Bogle's My Youngest Son Came Home Today.



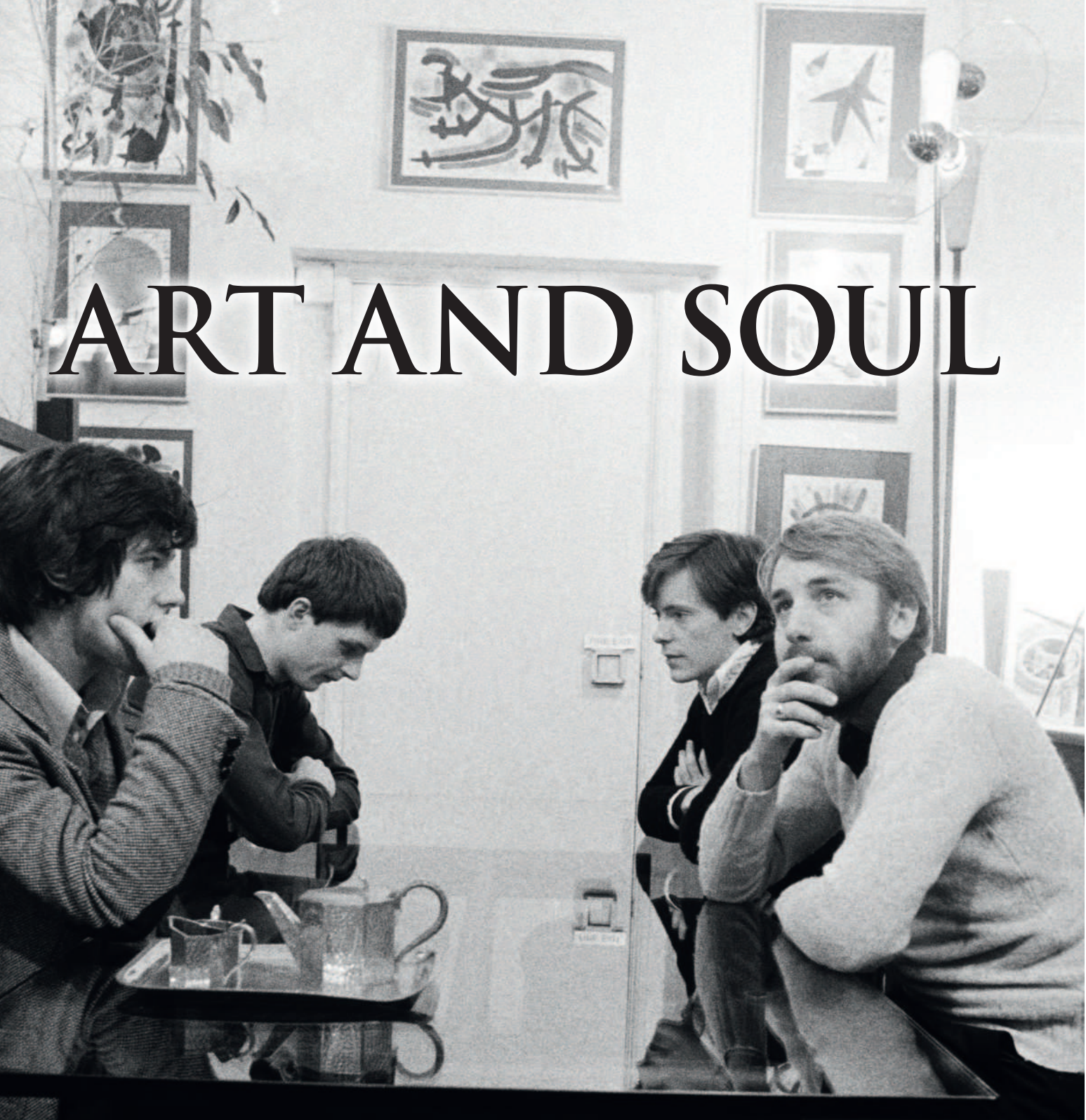
Fight Songs: A Decade Of Downloads (Bragg Central BB5112, LP, UK, 2011) **£10**
For fans who favour a physical release, 10 years of topical dispatches first heard via the internet, including Bush War Blues and Never Buy *The Sun*.



Billy Bragg & Joe Henry – Shine A Light (Cooking Vinyl COOK623, LP, UK, 2016) **£15**
Field recordings celebrating the might of American railroads, from the traditional Midnight Special and Rock Island Line, to John Hartford's Gentle On My Mind.

The Best Of Billy Bragg At The BBC (Cooking Vinyl COOK734, LP, UK, 2019) **£25**
Thirty-six years of radio sessions, notable for A13 Trunk Road To The See (an Essex-centric rewrite of Route 66) and a cover of John Cale's Fear Is A Man's Best Friend.

ART AND SOUL



Four men walked into a bar... and changed music not once but twice. In a new book, *Decades,* John Aizlewood tells the tales of **Joy Division** and **New Order.** Here, he talks *RC* through a dozen key images from those stories. A means to an end: **Terry Staunton**

"It's an attempt at putting the Joy Division and New Order tales together in one single volume," says music journalist John Aizlewood of *Decades*, his weighty tome chronicling the life and times of two of the UK's most influential bands. "Peter Hook, Barney Sumner and Stephen Morris have all written books, and there have been lots of others telling it from their own perspectives, but no one's really sailed above it and tried to tell the story as one complete, continuous piece," he explainss. "At many points it's a tragic tale, a Faustian pact, but it's a totally fascinating narrative of how relationships between the various members have changed, and of how the music has changed. With great pictures!"

"Peter Hook & The Light, from 2013, after he was sacked by New Order or left in a huff, depending on who you believe! He decided he would be the one to carry the Joy Division torch, and they must have played the entire catalogue at one point or another, much to the contempt of his former band mates. But the fans wanted to hear those songs again, and Hooky had as much right as anyone to play them. It also, subsequently, tipped New Order towards doing Joy Division numbers again. That's Hooky's son, Jack, on bass."

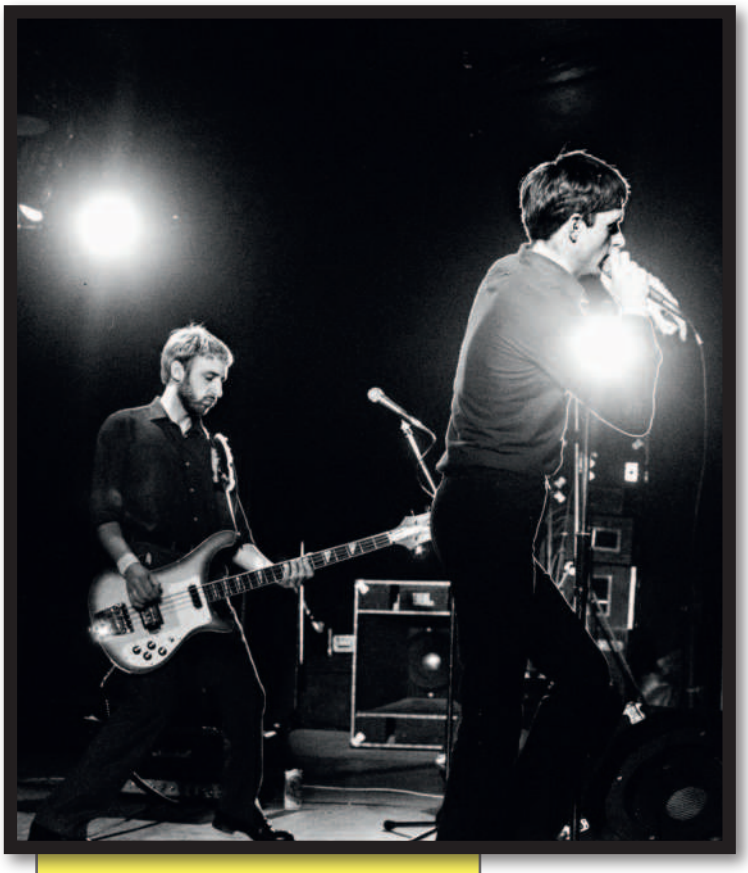
"This is the very early days of New Order at the Hurrah nightclub in New York. One of the ways they found their feet after Joy Division was by playing new instruments – Barney on the melodica, looking like a choirboy, Stephen [Morris] looking sheepish on keyboards. It was Barney [Sumner] more than the others who instigated deliberate moves away from the old band to the new. They'd agree the first New Order album, *Movement*, wasn't great, but it got Ian Curtis out of their system, musically at least, and this picture really illustrates their desire to be something different, something new."

"Individual shots, with Hooky looking like a proper Viking! The members of both Joy Division and New Order were often photographed separately, which helped put across each one as a standalone personality. These were taken at Macclesfield Leisure Centre in 1985, before what was kind of a homecoming gig – it's where Stephen came from, and where Ian [Curtis] had lived with his wife Deborah. It was an important show for them, but I think you can see an aloofness in them. It was a pivotal time for them, the time of *Low-life* and Perfect Kiss, on the verge of becoming a major international band."

"Warsaw in June 1977, pre-Joy Division. In those very early days Hooky was the practical side of the band: he drove them to gigs and did most of the roadie work. Looking at him in this picture you could never imagine them becoming something that sounded like Joy Division so quickly, but when they found Ian, they found something that resulted in magic. Warsaw were a bog-standard punk band who aspired to be Slaughter & The Dogs! Hooky just dressed the way he thought rock stars should. He was the one who dragged Barney along to see the likes of Deep Purple."

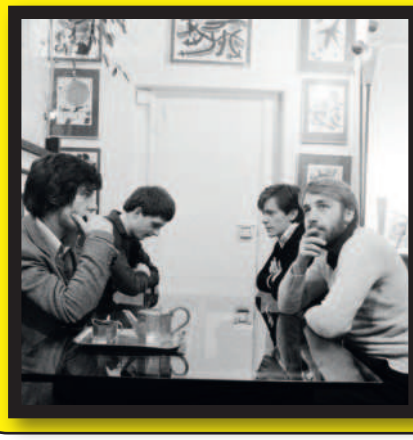
Photos: Avalon/ Getty

"This is with Daniel Miller of Mute Records, when they signed to Mute in 2014; Barney, Stephen, Gillian [Gilbert] and Phil Cunningham. I think the move to that label was a very logical step for them, the start of a new era. Gillian had been out of the band for a decade, looking after her kids, and this was just before they made their first album without Hooky, *Music Complete*. They were flexing their muscles, working with Iggy Pop and Brandon Flowers, but also referencing their own past while enabling the newer members to put their personalities into the songs as well."



"Warsaw gigging at Rafters nightclub in Manchester in 1977 with their early drummer Steve Brotherdale, who was also in a local punk band called The Panick. He was a great drummer, but he was a fairly aggressive character and wasn't long for the band. For reasons no one's ever adequately explained but it's in Debbie Curtis' book [*Touching From A Distance*, 1995], he pissed everyone off by coming to the front of the stage during a gig in Leicester. On the way home the rest of the group pretended the van had a flat tyre; Steve got out to check it and they drove off without him."

"This is Joy Division at the Leigh Music Festival, August 1979, which wasn't the greatest of successes. They look incredible in the picture, though; it's a hugely atmospheric image. The festival was meant as a meeting of the two great North West indie labels, Factory from Manchester and Zoo from Liverpool, Leigh being exactly halfway between the two cities. It was open-air and the weather wasn't especially good, and the sound wasn't the best, but it was a very impressive bill. The Teardrop Explodes played, as did Echo & The Bunnymen, Orchestral Manoeuvres and A Certain Ratio."



"This is in an arts and crafts shop in Manchester, January 1979. They look so normal in this picture, just four ordinary blokes; you wouldn't think they played music of such staggering intensity. It's what made the music stand on its own, it wasn't bound to any visual factors. They're still remarkably enigmatic, though, Ian especially, and I love the way Barney is looking at him. Barney was always the one who reached out to Ian, trying to help him get over the problems he had in his life, and I think this photo perfectly illustrates the dynamic between them."

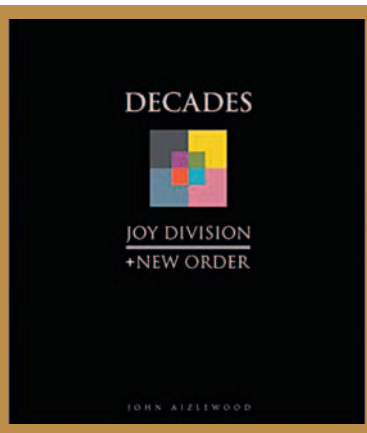
Photos: Getty

"Manager Rob Gretton at Rafters in 1979. It's a bit of a cliché to call him the fifth member of Joy Division, but he really was. They were a five-strong collective. He started out as a DJ, a known local face, and he *told* them he was going to be their manager. He wasn't asked to, but they needed someone of that calibre, that strength. They were naïve young Manchester kids, and Rob was much more worldly. There was a bit of the huckster about him, but he was a formidable presence and very important to the story."

"The Factory powerhouse of Peter Saville, Tony Wilson and Alan Erasmus. Peter's artwork for the record sleeves was the closest either Joy Division or New Order came to having an image; everything he did was different but it created a kind of brand, even in the sets he designed for live shows. Tony was a very public and well-known figure, and Alan was Factory's mystery man to the point that the band weren't always sure what or who he was, but he always had Tony's ear. He co-founded Factory and was also integral to the establishing of the Hacienda nightclub."

"The New York nightclub Paradise Garage in 1983, just after the release of *Power, Corruption And Lies*. This was a pivotal trip for New Order, when they were just beginning to embrace the dance revolution. They were going to these hardcore clubs, became very well-connected very quickly, and were hugely influenced by that whole scene. Barney in particular was into Arthur Baker and Giorgio Moroder, and he wanted to take them beyond being just a Manchester indie band and help shed the ghost of Joy Division. It initially wasn't Hooky's thing, but he went along with it because Barney's plan enabled him to flourish and play bass as a lead instrument."

"The iconic girders/pillars at the Hacienda, in 1990. New Order invested heavily in the club, and it was a great, great folly. This building contributed to the demise of the band and the breakdown of Hooky's and Barney's relationship. It wasn't a good place to see bands, because the sound was terrible and the silly girders got in the way. But for a brief time, it became the hippest club in Europe, the epicentre of dance culture, and New Order's music was part of that. However, when the gangsters and hardcore drug dealers came along it fell apart and left everyone in debt. It crippled both the band and Factory."



Joy Division + New Order: Decades, *by John Aizlewood, is published by Palazzo Editions.*

Photos: Getty

TOTAL RECALL

Ruggedly handsome actor and performer **John Leyton's** Johnny Remember Me, produced by **Joe Meek**, remains a classic in the annals of "death discs", despite being 60-plus years old. Time, then, for the "singing James Dean" to phone home – well, phone *RC*'s Rob Bradford – and relate the making of a mini-masterpiece.

Photo: Getty

It's a little over 60 years since Johnny Remember Me crashed into the charts at the beginning of August 1961, having been released just the week before. It was an unprecedented success and quickly rose to No 1. With frenzied backing courtesy of The Outlaws, a magnificent arrangement by Musical Director Charles Blackwell and superb production by Joe Meek, Johnny Remember Me was an instant classic of the "death disc" genre, distinguished by its haunting, echoing sound (Meek's production hallmark) and by the otherworldly wails of backing vocalist Lissa Gray.

Leyton is pleasantly surprised that the recording is still revered. Now aged 85, and living in quiet retirement in Suffolk with his wife Diana, he tells *RC*: "Really, I owe my entire musical career to three people. Joe Meek – who was an amazing producer; Charles Blackwell who arranged the music and who coached me whilst learning the songs; and [songwriter] Geoff Goddard. Especially Geoff Goddard. What a lovely man he was – and a very talented musician. He wrote three huge hits for me: Son This Is She (No 15, 1961), Wild Wind (No 2, 1961) and, of course, Johnny Remember Me – my biggest hit of all.

"Initially, I didn't much care for Johnny Remember Me," he continues. "In fact, I didn't want to record it! The main reason was that my previous record, which bombed totally, had been a 'death disc' – [a cover of] Tell Laura I Love Her. But, Charles Blackwell, Joe Meek and my manager Robert Stigwood were all convinced that it would be a hit and so, in the end, I agreed. I'm so glad they changed my mind!"

Back in 1961, Meek desperately needed a suitable new recording, preferably chart material, for his protégé John Leyton, who had signed for him in 1960. The producer was still convinced that the handsome young actor could become a major singing star, despite the abject commercial failure of his two previous releases. Indeed, Meek pronounced that he had found "a James Dean who can sing".

Leyton's version of Tell Laura I Love Her – actually a fine performance and arrangement – had failed mainly because Top Rank was taken over by EMI. The fact was that Columbia already had Ricky Valance's version of Tell Laura… (with the influential Norrie Paramor behind it) ready to go. Leyton's offering sank without trace as it simply wasn't promoted. Nevertheless, he was still fondly remembered by schoolkids and teenage girls following his appearances as dashing young airman Ginger Hebblethwaite in the 24 episodes of ITV's *Biggles* series in 1960. Although the series ended in September of that year, repeats and a weekly feature in *TV Express* (drawn by the fantastic Ronald Embleton) kept Leyton in the public consciousness well into 1961.

By June '61 it had been nearly eight months since Leyton's previous unsuccessful release and he was considering quitting his nascent singing career to concentrate full-time on his acting once again. "I didn't think I was ever going to make it as a singer, whereas I'd already had some acting success," he admits. Leyton had hinted as much way back in '61. "I consider myself fortunate that I'm an actor trying his hand at singing," he'd said. "Virtually anyone can get up and sing without any training, but… basic training is essential if you want to make a success of acting."

Meanwhile, Meek was busy trying to establish his RGM (named after the initials of his full real name: Robert George Meek) imprint as his early successes with the by-now defunct Triumph label seemed to be no more than a distant memory – the hits had simply dried up. Sometimes, the creation of a classic is due to sheer happenstance. This was certainly the case with Johnny Remember Me. EMI were reluctant to take any more John Leyton recordings given the failings of the previous two.

"As well as Joe Meek," Leyton recalls, "it was really down to Robert Stigwood's genius for ideas and promotion. He managed to land me the part of pop idol Johnny St Cyr in *Harpers West One* [ATV TV drama]. The fact that the fictional singer was also called Johnny was pure coincidence. Back in 1961 it was a hugely popular TV programme – 10 million regular viewers. I suppose I got the part partly because of my popularity in *Biggles* the year before. Anyway, Robert Stigwood was instrumental in that. Not only that, but he persuaded the producer that it would be a great idea if I could perform my brand new record release on the show. The only problem was that, at the time, I hadn't recorded my next release! But Stigwood was confident that we would come up with something in time."

"I didn't like Johnny Remember Me. I didn't want to record it!"

Some experts maintain that Leyton had actually recorded the track shortly before he secured the part. Indeed, back in '61 he told music journalist Bruce Charlton that the song had *not* been written especially for his appearance in *Harpers West One*. When Meek informed his contacts at EMI that ITV were to feature Leyton's next single during an upcoming episode of *Harpers West One* they suddenly became far keener to release his next RGM recording after all.

Yet a new song for Leyton proved elusive. Meek didn't consider that he had anything good enough to offer and ploughing through piles of demos sent in by prospective songwriters was proving equally fruitless. The ever-shrewd Stigwood opined: "Another death disc might be in order."

Shortly after setting up RGM and establishing himself at 304 Holloway Road, Meek had been introduced to Geoff Goddard, a quiet boy from Berkshire who, like Joe, adored popular music generally and Buddy Holly specifically. Moreover, Goddard was a fabulously talented pianist and songwriter. A graduate of the Royal Academy of Music, he could have become a classical concert pianist, except that he didn't quite have the temperament for it. Between early 1961, when the pair were introduced, and the summer of1964 (when they acrimoniously split following a dispute about the composition of Have I The Right), Goddard's playing and writing were an essential component of Meek's RGM successes. Moreover, he could translate Meek's frequently polymodal tuneless vocalised 'demos' into something that other musicians could work with. Meek had flirted with the idea of recording Goddard in a similar style to such flamboyant pianists as Russ Conway/ Liberace; even briefly dubbing him Anton Hollywood. However, following a handful of disastrous theatre appearances, it quickly became apparent that Goddard's forte was working with Meek in the studio at 304.

To save money telephoning Meek from his mother's house in Reading, Goddard worked out that it was cheaper to catch a train to London and call from a telephone booth on Paddington station. This is what he did on the evening of Friday, 9 June 1961. During the course of their conversation Meek asked him if he could write a new song for Leyton over the weekend, stressing the urgency. Goddard replied that he would give it his best shot. At that point he had only written a single instrumental track, Lone Rider, which had been recorded by The Fabulous Flee Rekkers and which was about to be released on Pye's Piccadilly offshoot.

Following a frustrating and fruitless Friday evening/Saturday - inspiration finally came. Geoff awoke on Sunday morning, 11 June with the melody (and most of the words) fully-formed in his mind, following a vivid dream in which, he said: "I heard the voice of my R'n'R Angel. I lah-lahed the melody into the little tape recorder that I kept by the side of my bed. Then I got up, made a cup of tea, went to the piano and played the whole song straight through. Then again, with the words. The whole thing only took about 10 minutes." Later that day, he

contacted Meek and played the recording (made on a larger Grundig machine, which was kept near the piano in the front room of Goddard's house) down the telephone. Meek was immediately struck by the eeriness of the demo and asked Goddard to come up to 304 Holloway Road the following day.

On 12 June, Meek, Blackwell and Stigwood all agreed the song had potential. A couple of days were spent working with The Outlaws before Leyton was summoned to the studio on 15 June. He wasn't initially enamoured of the song, worried that another death disc might deal the proverbial killer blow to his already moribund recording career.

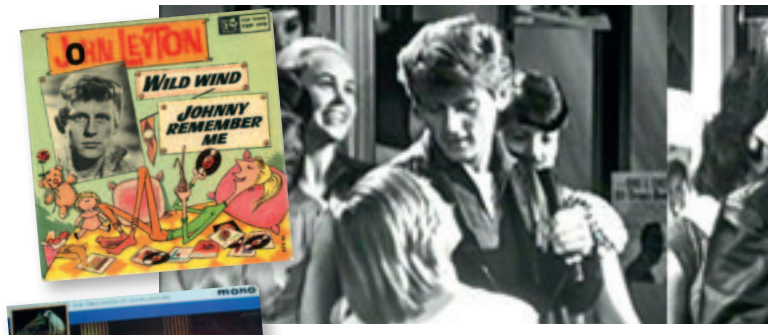
However, two days spent working with Goddard and Blackwell began to gradually change his mind. Several sessions were arranged with The Outlaws during the ensuing two weeks. By 30 June, a finished version was ready to submit to EMI and a massive thunderstorm raged as Meek prepared his final mix, which Meek and Goddard saw as a good omen.

A slight delay over the weekend made everyone think again. Stigwood had heard that the BBC were banning death discs, including Pat Boone's innocuous Moody River. Leyton was called back to the studio on Sunday, 2 July simply to re-record one line: "The girl I loved who died a year ago." It was replaced with the ambiguous, "The girl I loved and lost a year ago." Curiously, the sheet music contained the original (potentially offending) words. The new acetate was then sent to EMI on Monday, 3 July, approved and – more importantly – avoided censure by the BBC.

The new disc was exciting, driven along by frenzied strumming from Reg Hawkins and Billy Kuy. So relentless was the rhythm guitar part that, after numerous takes, Hawkins' fingers were literally bleeding. Bob Graham's pounding drums were equally propulsive (allied to Chas Hodges' thundering bass runs). To save time working on yet more overdubs, Blackwell recalls that he stood slightly behind Graham, but passed his arms beneath the latter's – meaning that he could thump out additional beats on the floor mounted tom-toms. He also recalled that, when promoting the record on BBC radio (as he could not use The Outlaws, who had failed their BBC audition with their irreverent attitude and swearing), he had to always book session guitarist Eric Ford as he could handle the frenzied rhythm guitar part.

Leyton sometimes gets confused recounting the "JRM" sessions. There was *no* orchestra on the single (nor extra female singers) – that was Wild Wind and Son, This Is She. Johnny Remember Me was just The Outlaws plus the superb, spine-chilling soprano soloist, Lissa Gray (a top session singer who later had an amazing classical music career). It's true that Meek set up a microphone for her in the bathroom (which also included the toilet), doubling as an echo chamber. She found the experience "horrendous", but was a pro.

"When Joe played the finished recording back to me," Leyton recalls, "it sounded absolutely fantastic. Incredible. It was brilliant. I couldn't believe that it was me singing. I asked Joe if he thought it would be a hit. He replied: 'John, it'll go all the way to No 1.' He sounded so confident. I asked him why he felt so certain. I was shocked by his answer. He told me that he and Geoff Goddard had held a séance, made contact with Buddy Holly and that Buddy had told them that Johnny Remember Me would be a No 1 hit!"



Class act: Leyton appears on *Harpers West One*; (Opposite page far right) Leyton in 2012 with a gold disc for Johnny Remember Me

Johnny Remember Me was actually ready for release shortly before the episode of *Harpers West One* aired on Monday, 24 July. The very next day, record stores were swamped with 40,000 initial orders and immediately ran out of stock, purely because of the TV performance, which wasn't exactly the same as the record. Meek and Blackwell had prepared a slightly different arrangement, with a piano solo midway. This enabled actors John Kelland and Monte Landis to mime on piano and lead guitar respectively, with the bemused Outlaws (also miming) well in the background. The clip (replete with swooning girls) can be found on YouTube.

Just over a week later, Johnny Remember Me entered the charts and by the end of August it was No 1. Incredibly, the panel on *Juke Box Jury* (Saturday, 29 July episode) voted it a miss (although David Jacobs disagreed with their verdict). Spike Milligan quite liked it, though, likening it to Son Of Ghost Riders In The Sky, the old Cowboy & Western classic.

There was much controversy/criticism in the music press at the time. Goddard was heavily involved with spiritualism and his claims about seances with Buddy Holly being an influence appeared in *Psychic News*, causing much derision and accusations of "occultism" from some quarters. There was also criticism about the unheard-of levels of echo, reverb and the "electronic" treatment of Leyton's voice, critics opining that John Leyton's "electronically treated" voice was coming from "echo canyon". But, with the record at No 1 and heading towards 1,000,000 domestic sales, Meek could afford to scoff at his jealous critics.

Within a month of Johnny Remember Me hitting No 1, Leyton was suddenly earning roughly £220 per week. Despite further chart successes with Wild Wind, Son This Is She, Lone Rider and Lonely City, by 1964 he'd long since left Joe Meek and chart success was limited. Following a February 1964 tour with The

Blond highlights: Leyton with Brian Matthews and Bob Monkhouse on TV show *Thank Your Lucky Stars*, 1963; (inset right) in the studio grappling with a music score

Photos: Getty; Steve Etherington; Alan Wilson/Cherry Red records

Rolling Stones, he decided the writing was on the wall.

"I soon realised that groups like The Rolling Stones, The Beatles and all the rest, was the way things were going," he reflects. "Apart from people like Cliff Richard and Billy Fury, singers like me were finished. As soon as the tour was over, I quit the music business for almost 30 years and returned to acting."

Leyton starred in major films like *Guns At Batasi*, *The Great Escape* and *Von Ryan's Express*. He moved to the US, where he did a lot of film and TV work. He returned to the UK and became a very successful businessman, owning a chain of restaurants and Care Homes. Then in 1992, following a surprise appearance at a Joe Meek Society event, he returned to live singing performances.

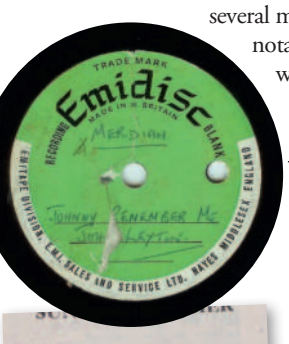
"I was genuinely amazed by the reception I got and the realisation that people still wanted to see and hear me singing," he admits. Before long, he was appearing on national tours in huge theatres. Initially, he was part of the *Solid Silver / Solid Gold 60s* revival shows, but he then branched out as part of hugely successful Marty Wilde tours (often with Eden Kane). He also appeared in smaller theatres backed by either the Flames or the fantastic Rapiers. He carried on until 2015, before calling it a day.

"I couldn't believe it was me singing"

"Those tours were very well paid," he reveals. "But I was very comfortably off. I never needed to do it for the money. I did it because I really loved performing. By 2015, though, it was the right time to stop. I was nearly 80 and the travelling was beginning to get me down."

Johnny Remember Me remains a classic death disc, one that still exerts a haunting spell. Worldwide sales are estimated at around five million copies, and there have been several modern cover versions, notably by Bronski Beat who covered the song in a medley with I Feel Love / Love to Love You Baby in a collaboration with Marc Almond (in 1985, it reached No 3 and earned Goddard a platinum disc, with sales over 300,000). It was also covered in 1983 by British psychobilly band The Meteors and a couple of years later by Dave Vanian (of the Damned) and his band The Phantom Chords, as well as by punk poet John Cooper-Clarke in collaboration with former Strangler Hugh Cornwell.

Leyton remains fond of his standout work. "It's incredible to be remembered both as an actor – most notably for *The Great Escape* - and a singer, for Johnny Remember Me. It's gratifying. And remarkable, really."



Remember these (clockwise from left): the ultra-rare original acetate for Johnny Remember Me, possibly the only surviving copy with the withdrawn words ("The girl I loved who died a year ago"); *that Juke Box Jury* line-up; topping the bill in 1963

Cherry Red are preparing physical releases of material discovered on Joe Meek's* Tea Chest Tapes *throughout 2022 and beyond. The first in the series will be* The Telstar Story, *a limited edition 10" out summer 2022. Thanks to The Joe Meek Society, Steve Etherington and Alan Wilson. Credit also to John Repsch for his* Joe Meek – The Legendary Telstar Man *and* Thunderbolt, *the Joe Meek Society magazine.

REMEMBER US

THE MUSICIANS BEHIND 'JOHNNY'

CHARLES BLACKWELL

He later worked with Paul Anka, Shirley Bassey, Adam Faith, Jet Harris, Englebert Humperdinck, Tom Jones, Gene Pitney and Dionne Warwick. Also, with Gerry Anderson on *Supercar* and *Fireball XL5*. Recently commissioned by the European Parliament to arrange Anthem For Europe for full orchestra. Aged 81, he is rumoured to be writing a book about his music career.

GEOFF GODDARD

Quit the music business following his 1964 rift with Joe Meek. Subsequently worked in the catering department at Reading University where he gave startling impromptu "recitals", mixing Beethoven, Rachmaninov, Liszt, Chopin, Grieg etc with frenzied medleys of pop hits. He collapsed and died of a heart attack at the university in 2000, aged just 62.

BOB GRAHAM

Post-Outlaws, he joined Joe Brown's Bruvvers and was, variously, Musical Director for the Ember label/John Barry 7/Barclay Records. A leading session drummer, he played on over 15,000 tracks, including 13 No 1 hits, notably You Really Got Me, Downtown, Release Me, The Green Green Grass Of Home and Glad All Over. He died in 2009, aged 69.

LISSA GRAY

Appeared on hundreds of Radio/TV broadcasts and chart hits, backing Billy Fury, Cliff Richard, Tom Jones, Dusty Springfield etc. She later worked with Dame Janet Baker and Maria Callas. Gray became Chief Music Advisor for Hampshire Schools. She ran both the Hampshire Youth Choir and the National Youth Choir until 2016.

REG HAWKINS

Quit The Outlaws at the end of 1961, settling down to marriage and family life. He died in 2019.

CHAS HODGES

Played on many Outlaws recordings (including Swingin' Low and the *Dream Of The West* LP). Backed his idols Gene Vincent and Jerry Lee Lewis onstage. In 1965, he joined Cliff Bennett's Rebel Rousers. He found fame and fortune as one half of "Rockney" duo Chas & Dave. He died in 2018, aged 74.

BILLY KUY

Played on Swingin' Low and *Dream Of The West*. He joined The Innocents, backing Mike Berry and Jet Harris. He also played on sessions. Set up his own recording studio. Still alive and well, aged 81.

JOE MEEK

Had massive success with Telstar, Have I The Right and many other hits. By 1966, though, things had deteriorated. A plagiarism case against Telstar wasn't settled (largely in Meek's favour) until after his tragic early death at the age of 37. His chart successes had dried up. Virtually bankrupt and, on the verge of a nervous breakdown, on 3 February 1967, he apparently shot his landlady Violet Shenton dead and then blew his own head off with a shotgun. Conspiracy theories (revolving around the Kray twins and Lord Boothby) still abound.

THE ODD COUPLE

Talk about a career of two halves: James Warren and Andy Davis spent much of the 70s with quirky progressive folkies Stackridge before going all synthy and new wave in the 80s with **The Korgis**, enjoying worldwide success with Everybody's Got To Learn Sometime. Yet for every up there has been a down. "Andy and I have always had a pretty fractious relationship," Warren admits to **Nick Dalton**.

Everybody's Got To Learn Sometime, The Korgis' transatlantic (and near-global) hit single, continues to enchant more than four decades after its time in the spotlight. It's a timeless record, drenched in 80s synth sounds. A 2020 celebration recording of its 1980 release by its Korgi creator James Warren, acoustic guitar with real strings (a download and stylish YouTube video), only served to boost its credentials.

Yet its creation was by chance. Warren and co-Korgi Andy Davis had, in an on-off relationship, been central to Stackridge, the progressive folk-pop combo, noted for more splits than PJ Proby's trousers.

Warren and Davis had reconnected. "We thought, why don't we try to write radio-friendly tunes three-and-a-half minutes long rather than the prog rock extravaganzas?" says Warren. "It seemed very appealing!"

Everybody's Got To Learn Sometime was something Warren worked at. "It was a deliberate exercise in trying to write something desperately condensed and simple," he says. "I think songs like Imagine were my template. It's like a dream. I still have to pinch myself when I think about it. My name's on the credit but it has a life of its own." It's been covered by everyone from Beck to Europop star Zucchero (teamed with American Vanessa Carlton) and arty Brits Dream Academy to, coming full circle, electropop heroes Erasure.

Despite their skinny ties and moody, new-wave demeanour, the band never hit those commercial heights again and came and went with the fluency that dogged Stackridge. But Warren has taken The Korgis for a new walk: their first album of new material in almost 30 years. *Kartoon World* is a vibrant set full of Beatles-like tunes and harmonies filtered through both Korgis and Stackridge while – unlike previous Korgis' electro-led releases – being the work of a full band.

It was the result of a lockdown link-up between Warren and long-time collaborator, guitarist and producer, Al Steele. "Al runs a studio in Cardiff called Shabbey Road – I think Abbey Road did try to stop him but it came to nothing – and we would exchange ideas via computers," he explains. "He'd ping me some, I'd add to them then ping them back. By the end of lockdown, we had an album's worth and as soon as we could get together, we started to record."

It's as off-the-cuff as the birth of the original Korgis. Warren had been ousted by Stackridge following 1974's acclaimed George Martin-produced album *The Man In The Bowler Hat*, other factions, including Davis, wanting a more serious approach. But by 1976 Stackridge were gone, having squandered another chance at the big time as the debut signing to Elton John's Rocket Records.

Instead of the chart-friendly album they were capable of they created *Mr Mick*, a reflective music and spoken-word album about a chap in an old folks' home, which went unreleased in original form for almost 25 years.

"I moved to Bath and I didn't do too much at all," says Warren. "I think it was a kind of depression although I didn't realise it at the time because I'm always a very cheery person and don't get gloomy. I was quite chipper, going to the pub, loafing around with mates, but we'd done all that work together and it had come to nothing.

"We had no choice but to re-record the vocals. I've hated them to this day"

"Unfortunately, I wasn't very driven," he adds. "Other people might have said I'll stay in London, network, get involved in new projects, but I thought, I like a quiet life, not doing much at all.

"Andy stayed in London, playing in pub bands," he continues. "I didn't even bother to write for the first year or so but gradually got back into it. Then Andy and I started to exchange demos. Then, come 1978, Andy had a couple of really strong radio-friendly tracks unlike anything Stackridge had ever done. Meanwhile, I met this classical musician, David Lord, in Bath who recorded people as a hobby outside of his composing work. I said to Andy, why don't you come down and let's record them properly?"

The result was gloriously home-grown in the manner of the then-de rigueur punk, albeit in a posh way. "David had this lovely top-floor apartment in a Georgian crescent," he says. "We did the demos but it was so relaxed and sounded so good we said, why don't we record the proper album here?"

They did, which pushed the production capabilities of the flat to the extreme. "I did actually record a few takes of If I Had You [No 13, 1979] in the bathroom. Tremendous fun."

Following the indifferent response to moody, tuneful debut single, Young And Russian, the slow and soaring If I Had You was the breakthrough.

"You couldn't fail when DJs like Tony Blackburn became infatuated with it, playing it every day," says Warren, conscious that Blackburn never felt the need to play Stackridge's 14-minute dragon opus, Slark.

Even so, The Korgis couldn't get a record deal and their releases were on Rialto, a label created by their publishers for the job.

The Korgis gained a reputation as a synthesiser band, but their *Top Of The Pops* appearance featured Warren on bass, Davis on slide guitar, fleshed out by a keyboardist and second guitarist, showing there was much more to them. The album also featured Glen Tommey on keyboards, much later a Stackridge member.

Warren had to concentrate on being a pop star. "It was Andy's impetus that got the new way of writing going – it took me a while to adapt even though I adored pop music: The Beatles, Kinks, Blondie," he says. "I found it difficult to hone my writing in that direction but gradually got into the groove. By the second album I was thinking more like a pop writer."

It was that second album, 1980's *Dumb Waiters*, that brought real success. Everybody's Got To Learn Sometime preceded its release and made No 5 at home, reached the US Top 20, was No 1 in varied European countries and big in Australia.

But it was a turning point in more ways than one, with memories of fractured Stackridge coming to mind. "During the making of *Dumb Waiters*, Andy just walked out," says Warren. "Andy tended to sing songs he had the most part in writing. We'd recorded four of five with him singing in keys which really didn't suit my voice but, when he left, we had no option but for me to re-record the vocals. I've hated them to this day. It was a real pain in the backside."

Warren is perhaps being rather harsh on himself as, given the electro-pop

For folk's sake: Stackridge in 1974 with Davis on the left and Warren at the front

Stackridge in 2009, with Davis and Warren second and third from left

Monochrome sect: The Korgis in 1979

Reflective glory: The Korgis shot for their 1979 debut LP

music, any strangeness would seem intentional.

Even before that, the Warren-Davis unit had shot themselves in the foot by deciding that they had no intention of being a live band. "That was a huge mistake," rues Warren. "We had got caught up in this idea started by the Buggles: 'Let's be a mysterious studio band, we don't need to perform live.'"

And after all those years with Stackridge, running up and down the country, hundreds of gigs, it seemed – like writing pop tunes – "very appealing". Says Warren: "We thought, 'This is the life!' But when we hit the charts we should have thought, we've had a nice little hiatus; now we've got to go out, create a profile for ourselves. But we didn't! We were foolish. We lounged around. In the ephemeral world of pop, we'd lost our moment."

Things weren't helped by the fact that the follow-up to Everybody's Got To Learn Sometime was If It's Alright With You Baby, far too similar in its synth-drenched balladry.

The third album, *Sticky George*, from 1981, was the work of Warren with regular Korgi crew Phil Harrison (keyboards) and Stuart Gordon (guitar and violin) plus two drummers: Manny Elias from fellow West Country band Tears For Fears and American Jerry Marotta, then in Peter Gabriel's band. The synths were sometimes darker and eerier, with the air of John Foxx, like on the five-minute Nowhere To Run. The track (one of three Warren-Davis compositions) was the B-side of the single Sticky George, credited to James Warren And The Korgis. It wasn't a hit – but the next one should have been. Don't Look Back was an album demo that Trevor Horn – master of a studio band with Buggles and master producer working with the likes of ABC and chart darlings Dollar – took to weave his magic on.

"That's another one of those moments I regret," says Warren in a you-couldn't-make-it-up tone. "Trevor did his usual great job but I didn't let him have free rein, which perhaps I should have done. I was keen on my demo and kept saying 'Well, Trevor, no, I think I'd like to have this bit…' and he'd say, 'Ohhh, OK, if that's what you really want.' I should have kept out of the way."

The strain of keeping everything afloat led Warren to sink into himself, causing an acrimonious split from Harrison and Gordon.

"*Sticky George* wasn't a particularly happy time," reflects Warren. "Then I didn't do too much at all, did nothing, reverted to the phase I was in after Stackridge. There didn't seem any point in doing anything. I had a nice life in Bath, writing and doing demos but not pushing myself."

"We had a strange existence on the periphery of pop"

There was a hiatus but 1985 saw two Korgis singles – Burning Questions and True Life Confessions, both written with Andy Davis – on the Sonet label. In 1986 They Don't Believe In Magic was credited to James Warren And The Korgis while It Won't Be The Same Old Place (also Davis-Warren) came out only under Warren's name, a gradual path towards his first solo album, *Burning Questions*, also 1986. Davis popped up on the tracks he's co-written but most of the music – keyboards and sequencing – was by Nick Magnus, founder member of prog rockers The Enid and part of Steve Hackett's band.

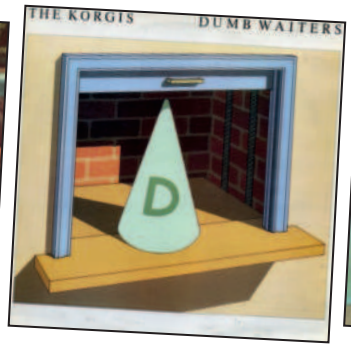
Engaging as it was, it didn't set the world alight. Says Warren: "Time drifted on but, in 1990-ish, Andy and I got together with an old mate, John Baker, who'd been in Graduate, the band that became Tears For Fears. John and I had often done pub gigs and our voices blended really well so I said to Andy, maybe we should get John involved. He was younger, another really good pop voice. So, the three of us made album, *This World's For Everyone*."

That was 1992 – but with no deal at home it only emerged on the continent. Pity, really, because as Warren says, "It has some really good tracks." They included the trio's 1990 charity single re-recording of Everybody's Got To Learn Sometime and the world music-tinged title track, one of a handful by the reunited Warren and Davis. Baker was the glue, sharing lead vocals and harmonies with Warren, and keyboards and guitar with Davis.

The lack of a UK release still irks Warren, the result, perhaps, of the band's complacent attitude. "We didn't really have management all those years," says Warren. "We could have done with someone working hard to keep us in the public domain but we didn't so we had this strange existence on the periphery of pop. Rather a waste."

Warren returned to his usual existence, but in a good way. "I just started enjoying my life," he smiles. "I had a bit of money at last, was quite content, had my usual routine. Then, at the end of the 90s, I got married, had twins."

The Korgis were on hold and Warren's new happiness led him to create a joyous new Stackridge. Reunited with original members, bassist Jim "Crun" Walter and violinist Mike Evans, and with multi-instrumentalist and composer John Miller at his side, the 1999 album *Something For The Weekend* brought together the irrepressible Stackridge bonhomie



The Korgis in 1980 (l-r): Phil Harrison, James Warren, Stuart Gordon, Andy Davis

and The Korgis' attention to pop with songs such as Grooving Along On The Highway On A Mnnday Morning Once and the glorious Something About The Beatles. Exceptional gigs included one evening when the band wowed London's Borderline then walked across the Charing Cross Road for a late show at the 12 Bar Club.

"Then Andy wanted to get serious about Stackridge again," says Warren. "He and Mike didn't get on so I knew that wasn't going to work if we were to try to get Andy involved."

So, one more Stackridge line-up erupted. "I started writing with Andy and before we knew it, we were getting the original line-up together," he says, reuniting him, Davis, Walter and singer-flautist Mutter Slater. In 2002 came the fan club mini-album *Lemon*, which found a wider release on 2005's *Sex And Flags* album, alongside much of *Something For The Weekend* and demos.

But even then, there was a minor Korgis incursion with the fanclub album of rarities, *Kollection*, along with an acoustic DVD by Warren/Davis/Baker. The album was released by Angel Air records in 2006, along with a CD, *Unplugged*, of the chatty, 14-track set. Plus, the 2006 single, Something About The Beatles, evidence of the band's increasing crossover. Recorded by Warren and sometime Korgis (and latterday Stackridge) keyboard player Glenn Tommey, it was similar to the original, uplifting tribute to the Fab Four, John Lennon in particular, but with perkier guitar.

The record – the first Korgis single since the 1993 version of Everybody's Got To Learn Sometime by remix team DNA – was a one-off as Stackridge blossomed. They were the first signing to Helium, the label started by fan and award-winning producer (and one-time Adam And The Ants drummer) Chris Hughes. The 2009 album *A Victory For Common Sense*, the first to feature all four mainstays since 1974's *The Man In The Bowler Hat*, was indeed a victory, the album the band had been waiting half a lifetime to make. Yet even then the Korgis made their mark with the opening track, Boots And Shoes, truer to the original demo than the electro-pop version that had graced the Korgis' debut 30 years before. And Korgis favourites crept into the revitalised Stackridge's shows.

Slater had left within the year and Walter followed in 2012 but Warren and Davis continued with an inspired line-up that included Glenn Tommey. And during a Stackridge breather in 2014 the same band went out on the road as… The Korgis.

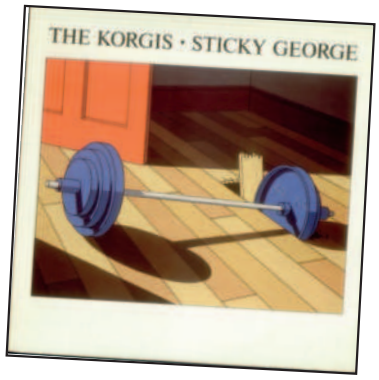
Stackridge finally made their final bow in 2015, celebrated with the album *The Final Bow* recorded at their final gig. After the longest period that Davis and Warren had worked together without their comings and goings, there was a sense of, well, finality in more ways than one.

"We had a good five years with a revived Stackridge. That was quite enough! Andy and I have always had a pretty fractious relationship," says Warren. "All those years things built up and then the bubble burst. It got very sour.

"We're as different as chalk and cheese," he adds. "We can't really stand each other's company for very long so, by that time, we'd both decided, oh, I don't want to work with this guy again. We basically realised we didn't want to be with each other in any way, certainly didn't want to mix as friends as we had nothing in common. I haven't really contacted him since. I'm very happy doing what I'm doing and I gather he's very happy doing what he's doing."

What Davis is doing is working with his acoustic trio Davis Lindley Mullan (aka DLM), with gifted violinist Clare Lindley, a member of the final Stackridge incarnation, and cellist Brian Mullan. Their *Night Fishing* album includes an uplifting take on If I Had You, the first Korgis hit.

For Warren it has involved another solo album, 2017's *Innocent Bystander*, much recorded with former Korgis helper Al Steele, a record that had hints of Korgis and Beatles.



Not a huge success but it was the spark for the Korgis of today thanks to – astonishingly – some live shows.

"The original idea was to go out as James Warren and Friends but we soon realised promoters weren't really interested in that!" laughs Warren. "Then we thought that The Korgis still had a little bit of resonance so we played tracks from the album, some Korgis favourites and a couple of Stackridge songs and it seemed to work."

The eight-piece line-up featured Steele, John Baker, Glenn Tommey, a vocal trio, Born To Win, and a drummer. All went well as the band tightened onstage during 2017-18 and (apart from Tommey), Warren says: "That's the band on this album – real drums, not computer-generated. So, it's the live band, actually, performing all the tracks."

Kartoon World has a big, psychedelic sound, feeding in elements of the earliest Korgis, Stackridge at their poppiest and hints of perennial inspiration, The Beatles. The band officially comprises Warren, Baker and Steele, with the latter having considerable involvement.

"I think I got lazier than ever during lockdown," Warren admits. "For the first time I allowed someone else to do most of the lyric writing, which was Al. We exchanged ideas but, once we had a basic melodic thing, I was happy for him to go off and write. I'm not sure I have anything else I particularly want to say. For me Everybody's Got To Learn Sometime and Humiliation [from Stackridge's *The Man In The Bowler Hat*] said all I wanted to say about life and relationships; there was nothing else itching to get out.

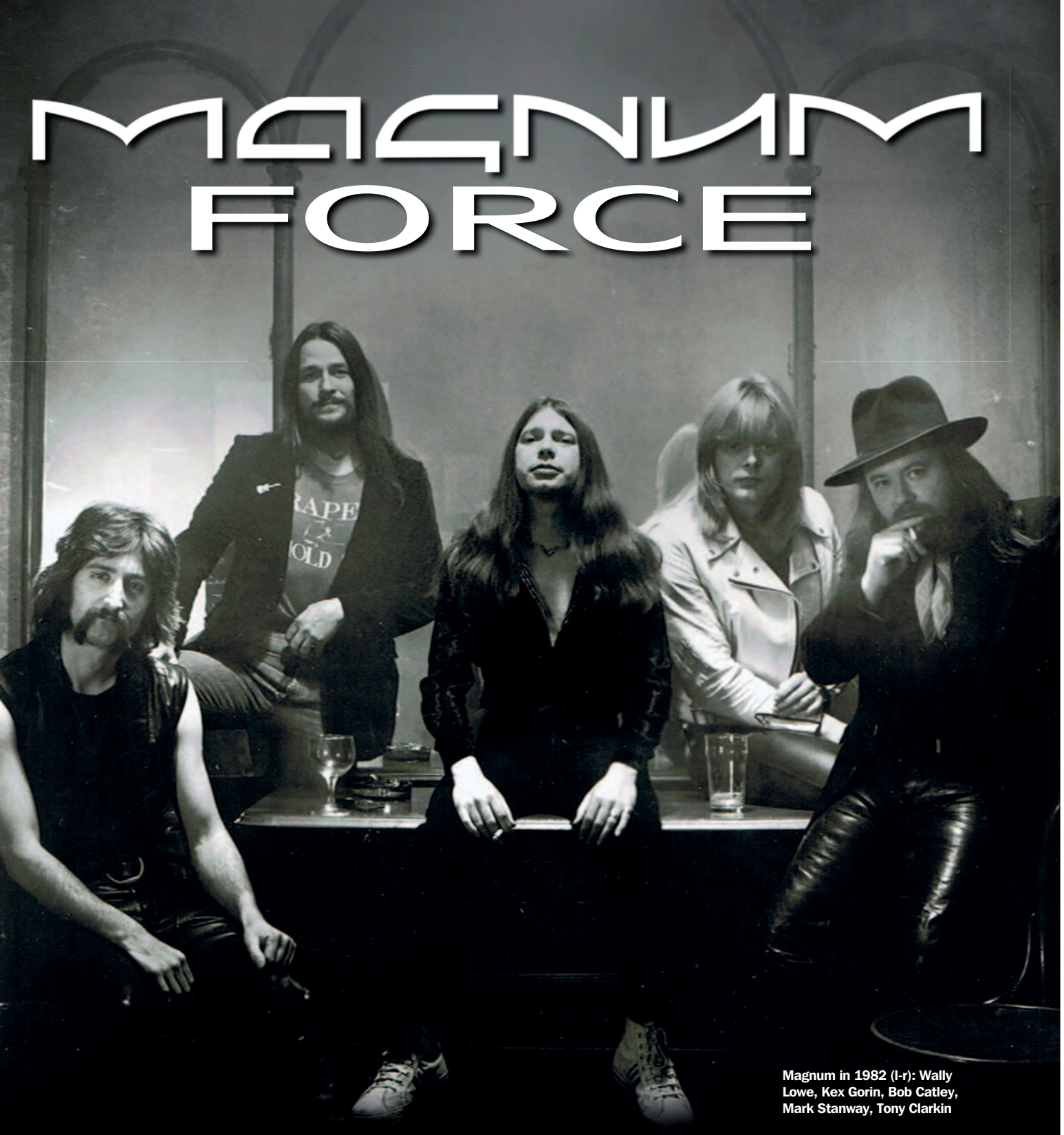
"Al came up with the idea of a bit of a concept album," he explains, "the idea being, during lockdown, we've discovered how much we don't like the old-style way of doing things, the politics, the Dominic Cummings sort of thing, and how much we appreciate the fact that we need each other and that we should have more loving relationships and not be so egotistical. Let's press the reset button and try to live more humanely."

It's a happy, lively mix and, he adds: "We have a manager now! So, we're working hard to get gigs, really going for it. And I'm already thinking of the next album!" RC

Three's a crowd: The Korgis in 2021 with (l-r) Warren, John Baker and Al Steele as core members

Kartoon World ***is on Korgis Records (thekorgis.com).***

MAGNUM FORCE



Magnum in 1982 (l-r): Wally Lowe, Kex Gorin, Bob Catley, Mark Stanway, Tony Clarkin

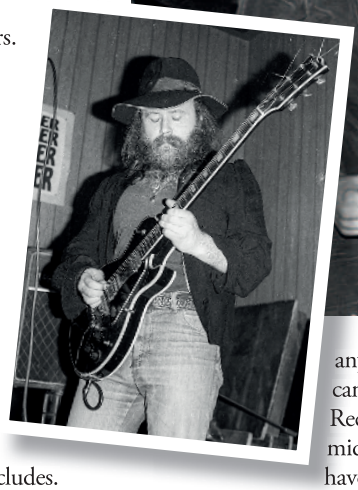
In 2022, **Magnum** celebrate their 50th anniversary with their 22nd studio album. They started modestly in a night club in Birmingham, playing music – as vocalist Bob Catley describes it – "for people to dance to" and have largely operated under the radar since. So, after half a century, are they finally going to get their due? **John Tucker** hears the monster roar.

Ask any musician to describe their band and they usually come unstuck. Magnum's vocalist Bob Catley is no different. "Well, we're a rock band, originally from Birmingham," he attempts to explain to *RC*. "We're melodic rock – we always have been, right from the 70s when we started out – and some of the songs are quite involved lyrically, and some of the songs are quite involved musically.

"They aren't all straight ahead: some are, but a lot aren't," he furthers. "A lot are quite complicated, with time changes and old-fashioned things like that. It's atmospheric, it's good for the soul..." He tails off and laughs. "Hey, I'm doing my best! And some songs you can even dance to! I think it's great that a hard rock/heavy rock band can pull out something you can dance to.

"I've heard a couple of Rammstein songs that you can dance to, so we're not the only ones," he adds. "I don't think there's many bands like Magnum, so it's difficult to describe us," he concludes. "You'd have to listen to the music."

Revolution in the headgear: Catley and Lowe front Magnum in 1975 with Tony Clarkin pictured inset, left; (inset below) gracing the cover of Kerrang! in 1990



BREATH OF LIFE

Magnum started out circa 1972 as the house band at Birmingham's legendry Rum Runner nightclub. "We'd had a couple of names which I won't go into because they're quite embarrassing." Catley laughs again. "And then we ended up calling ourselves Magnum, because we were in a nightclub with champagne bottles: nothing to do with guns or ice cream. We were purely there for people to dance to, or smooch to, or whatever. Half the time there was hardly anybody dancing because it was a bit too early. But that was what we were getting paid for, as the resident band: Top 40 stuff, you know? Not the Magnum that we know and love these days. And guitarist Tony Clarkin [soon an integral part of the band] joined that entity called Magnum.

"One day Tony said, 'I've got some songs. Do you want to hear them?' We were fed up with what we were doing, but we forgot what we were there for: for people to dance to. All that went out the window when we started doing Tony's songs, some of which ended up on the first album *Kingdom Of Madness*."

The upshot was that Clarkin became the band's sole songwriter, and Magnum got the sack. They did, however, record a single at this time, a cover of The Searchers' Sweets For My Sweet, sung by then-bassist Dave Morgan and released in February 1975. "That was something we used to do down the Rum Runner," Catley explains. "We did it at Christmas and we put the God Rest Ye Merry, Gentlemen melody in the middle of it. Someone suggested we should record it as a demo and see if anybody wanted it, and it came out on CBS Records. They cut out the middle bit, though: 'Can't have that in the middle of July'! Tony wrote the B-side, Movin' On, and got me to sing it. So that's how the band got started, although we didn't start *really* until we left the Rum Runner and began doing gigs up and down the country."

Magnum coalesced around a line-up of Catley, Clarkin, Richard Bailey (keyboards), Wally Lowe (bass) and Kex Gorin (drums). Demos ended up at Jet Records, who signed them, and *Kingdom Of Madness* appeared in July 1978, hitting No 58 in the UK album chart and copping a five-star review in *Sounds*. "We couldn't believe it when the album went in the charts," says Catley. "Wow! In the middle of the punk era that was a result for a prog band as we probably were at the time."

With Clarkin writing all the band's material, *Magnum II* came out in October 1979, boasting a number of soon-to-be fan favourites in the likes of Changes, Reborn and Great Adventure. *Marauder*, a live album taped at London's Marquee on 15 December, and a companion four-track EP from the same night, *Magnum Live*, followed in April 1980. Swept along by the burgeoning New Wave Of British Heavy Metal both records charted and raised the band's profile considerably. With Mark Stanway replacing Bailey, Magnum hit their stride – the first time around – with *Chase the Dragon*, a plush, opulent album housed in a beautiful Rodney Matthews cover.

By this time the band were more melodic than they were prog, and *Chase The Dragon* had been recorded in time for the band to preview songs at the 1980 Reading Festival. Yet Jet held its release over until March 1982.

"For some reason beyond my comprehension it took two years to come out," Catley confirms. "But when it was released, it went to No 17 in the Top 20, and it got us the opening slot with Ozzy Osbourne's band in America. That did us the world of good. So, thank you, Jet Records!" (Two songs from the 29 April Nashville Coliseum show appeared on the Back To Earth double single, with the full set appearing on CD in 1989 as *Invasion Magnum Live*.)

"WE COULDN'T BELIEVE IT WHEN THE ALBUM GOT IN THE CHARTS. IN THE MIDDLE OF PUNK!"

Back home, though, things had started to sour with Jet. One final album was released in May 1983, the self-produced *The Eleventh Hour!*, but despite a few highlights it was a shadow of its predecessor and stalled at No 38. It was obvious that something had to give, and the band played their final show at Reading 1983. Or so it seemed.

THE STORY TAKES SHAPE

If necessity is indeed the mother of invention, the proof came with the release of Magnum's fifth studio album, *On A Storyteller's Night*, in May 1985. Issued by Wolverhampton-based FM Revolver Records, *Storyteller...* remains probably the most revered album in the band's catalogue to this day. It's possibly FM Revolver's best-selling record, too, given the

multiplicity of variants they've issued over the years.

Looking back at the events of 1983, Catley is now quite sanguine. "It hadn't been a great time. There wasn't a lot going on and we just needed to regroup, really. You know, when you're losing a battle, you just want to run away and regroup, and live to fight another day. Nothing was really happening, and for a time we just lost interest." With a new manager, Keith Baker, booking gigs, and Jim Simpson now on the drum stool, by February 1984 Magnum were back on the road with an extensive club tour, together with an image reboot. A revitalised Clarkin began writing new material and, with Jet no longer in the picture, they funded the recording of *On A Storyteller's Night* themselves.

"I don't really know why everyone loves that album so much," Catley admits. "The music, the songs, the way the album came across, the artwork by Rodney Matthews was a bit Middle Earth-y... Put all that together and people just loved it as a whole, I suppose. Not just one or two tracks, but the whole album. I think it was the lyrics – How Far Jerusalem, Les Morts Dansant – and I suppose it depends what you're into, what you want to listen to, but there's so much there to get into if you're prepared to listen to it properly. People were thinking that Tony's writing fantasy songs, but the lyrics are based on reality. That's the way it's always been. What Tony likes to say is, 'What do *you* think about it? What do *you* think it means?' So that adds a little bit of mystery to what we're doing, and I think people like mystery."

"I COULD HAVE PACKED UP YEARS AGO BUT I'D BE BORED SHITLESS"

Covers of Magnum songs are pretty rare, incidentally, although a more MTV-friendly take on *Storyteller*'s graceful Les Morts Dansant appeared on Patty Smyth's *Never Enough* album (under the title Call To Heaven) in 1987. Back home, meanwhile, the album had reached No 24 in the UK. Magnum opened 1985's Monsters Of Rock bash at Castle Donington and signed to Polydor the same day.

"Keith Baker knew a guy called Michael Golla at Polydor," Catley recalls. "He became a Magnum fan, and he was head of the A&R Department, and I think that's how it all happened. We didn't have much to do with the legalities of it – we're just the band! – but it was like, 'Oh, great, we've been signed by a major', and then we just carried on. We did *Vigilante* with them, *Wings Of Heaven*, of course, and then *Goodnight L.A.*, and that was the end of that!"

Signing to Polydor gave the band access to a bigger budget, better promotion and slick videos to delight MTV audiences, but in return, chart success was expected. October 1986's *Vigilante* – produced by Roger Taylor and David Richards and recorded at Queen's Mountain Studios – peaked at No 24, but 18 months later *Wings Of Heaven* hit No 5. "I thought it went to No 2?" queries the singer. "It's a moot point though. Polydor were expecting the next one, 1990's *Goodnight L.A.*, to go to No 1, I think, and when it only went to No 9, it was like, 'Oh, is that all?' And it all went downhill from there."

A lot of bottle (clockwise from top): Magnum in 1994; Catley plays to the gallery in '95; the hat reappears in 2000 as Catley tours solo; Magnum backstage in 1995, shortly before splitting for the first time (l-r): Mark Stanway, Wally Lowe, Catley, Clarkin and Mickey Barker

Produced by Keith Olsen at his Goodnight L.A. Studio – from which it derived its title; first thoughts had been *Born To Be King* – Magnum's third and final studio album for Polydor was aimed firmly at, in Catley's words, "mega-success". For the first time outsiders were brought in to co-write with Clarkin, and the results split the fanbase down the middle. "There's nothing wrong with Tony's songs, but the label were looking for bigger record sales and he went along with it to see what might come from it. You can't blow something out of the water unless you give it a go, so he was over in the States for some time, working with various songwriters, but the results sounded..." Catley chooses his words carefully . "...not really Magnum. I think it was a Marmite album – you either love it or you hate it. I think it's good, and the songs that Tony wrote alone sounded just like Magnum always did. It's just that the ones that were co-written sounded like somebody else's. I mean, Rocking Chair [co-written with Russ Ballard] was quite a leap from Les Morts Dansant." As band and label drifted apart Polydor issued Magnum's second live album, *The Spirit,* in August 1991, but with little promotion it peaked at No 50.

Two more studio albums were to follow. October 1992 saw the release of *Sleepwalking* on Music For Nations, and two years later came a short-lived deal with EMI Germany and *Rock Art*. After years of hard work Magnum's 11th studio album could only better their debut in the charts by one place, and the writing was on the wall. Clarkin began working on some very different demos and asked Catley to help out, a deal was offered and between them, and with the assistance of backing singer Sue McCloskey and a drum machine, they created Hard Rain's self-titled debut in 1997.

"It just wasn't happening," the singer recalls. "The band wasn't gelling, support was lacking... It was very difficult to carry on because it's a big thing keeping a band like Magnum going. Hard Rain was a bit like, 'Do you want to do this, then?' 'Yeah, why not?' You wouldn't call it Magnum, though. And it wasn't supposed to be Magnum. It was Bob and Tony from Magnum not trying to be Magnum at all.

Photo (Bob Catley): John Tucker

It was like a rock'n'roll version, and it was a good time."

Clarkin and Catley formed a band with keyboard player Paul Hodson and a rhythm section featuring Al Barrow and his drummer brother Rob, with McCloskey reprising her role. The line-up released a second album, *When The Good Times Come*, in April 1999, but that September Catley left for a solo career. Clarkin, meanwhile, now without his partner of over 25 years, continued working with McCloskey as Hard Rain's new lead vocalist, but wound the band down in 2000.

MAGNUM: THE SEQUEL

Magnum's third, longest and possibly most creative bite at the cherry came when they signed to SPV/Steamhammer in September 2001, the label they're still with today. At that point Magnum consisted of Catley, Clarkin, Stanway and Al Barrow, with a drum machine providing the beat, and their 12th studio album, *Breath Of Life,* appeared the following February.

"I had some good times with my solo stuff," says Catley, "and then Tony rang me up one day and said, 'Do you want to do Magnum again?' I went, 'Eh? I thought you didn't want to do Magnum anymore?' 'No, let's do Magnum...' he said. So, we started up again – that was in 2001 – and we resumed doing what we do best: working together, making music together."

Breath Of Life featured a couple of hang-overs from Hard Rain, co-written with Sue McCloskey, but its follow-up (August 2004's *Brand New Morning*) and all subsequent albums have reverted to type with Clarkin creating all the material by himself. Thunder's drummer, Harry James, joined for *Brand New Morning* and, although the faces in the band have changed a fair bit over time, with Catley and Clarkin at the helm Magnum have pretty much issued a new studio album every two years, augmented by a handful of live releases (*Wings Of Heaven Live*, for example, and *Live At the Symphony Hall*) and compilations like the ballad-laden *The Valley Of Tears* and the livelier *Dance Of The Black Tattoo*.

It is unusual for a band to stay with a label for 20 years, although Catley is quick to point out the reason why. "Olly Hahn at SPV is the main man for us, and he's a" – the singer struggles to find the right word – "well, he's a Magnum fan! He's got to be, hasn't he, to keep us there for 20 years!" He laughs. "It ain't just a business thing with SPV, they're into the music, and so that's why it works. A label like SPV genuinely cares about you. The support is there, and they give us complete artistic freedom. They're in tune with the band and what we're trying to do. They've done a great job for us, and long may we continue to work alongside each other."

Magnum's 14th studio album, *Princess Alice & The Broken Arrow,* in 2007 saw them return to the UK album charts and since then their releases have made regular if fleeting chart appearances, with *Lost On The Road To Eternity* hitting No 15 in 2018. However, Catley concedes that there's more to life than chart success. "I'm 70 years old. I could have packed up years ago, although I'd be bored shitless," he says. "But the fact that we've recorded 22 studio albums, and that we're going to be doing a 50th anniversary tour, is success in itself. We've just kept doing it and carried on, and as long as we're happy working together and have a label that's happy promoting us, and have fans that come and see the band in vast numbers, which they do, well, you can't really ask for any more. We've never really been a household name but everybody knows we exist now, and that's great. I can't thank people enough for sticking with Magnum because we would have been gone a long time ago without them. That, and the fact that we enjoy working together, is what's kept us going all these years."

The Monster Roars will be released on 14 January 2022 in CD, 2LP, lavish box set and digital formats.

Magnum in 2010 (new bassist Al Barrow on the left and drummer Harry James sat, and stood, at the bar) having invited themselves for a drink

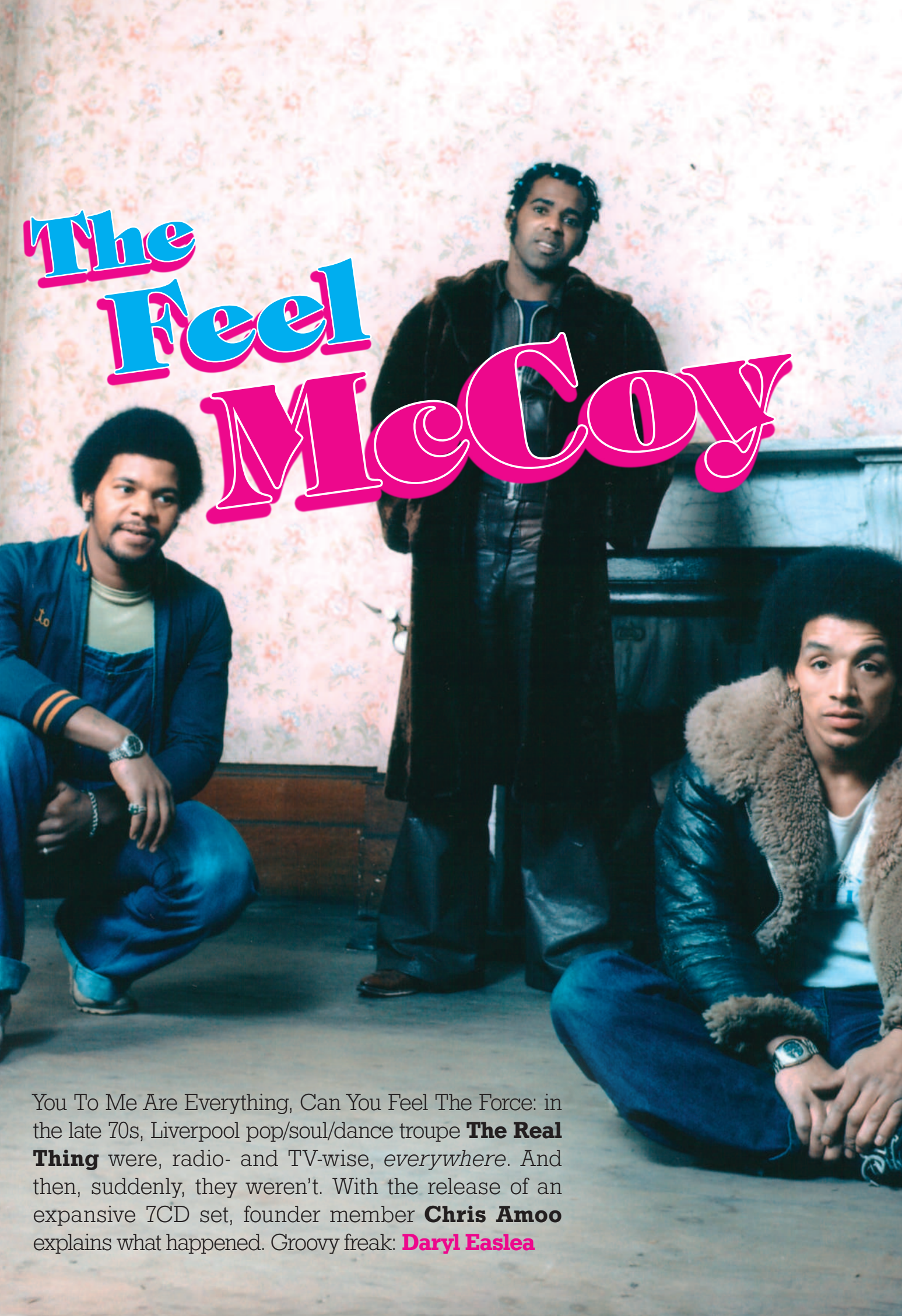
MAGNUM SELECT DISCOGRAPHY

SINGLES

75	CBS 2959	**Sweets For My Sweet/Movin' On** (7") **£45**
78	Jet SJET 116	**Kingdom Of Madness/In The Beginning** (7") **£7**
78	Jet SJET 128	**Universe/Invasion** (7") **£4**
79	Jet JET 155	**Changes/Lonesome Star** (7", p/s) **£5**
80	Jet JET 175	**Magnum Live** (2 x 7": **All Of My Life/Great Adventure//Invasion/ Kingdom Of Madness**, each p/s, with sticker) **£3**
80	Jet JET 188	**Changes (Remix)/Everybody Needs/Changes (Live)** (7", p/s, sew-on patch) **£4**
82	Jet JET 7020	**The Lights Burned Out/Long Days Black Nights** (7", p/s) **£4**
82	Jet JET 7027	**Back To Earth/Hold Back Your Love//Soldier Of The Line (Live)/ Sacred Hour (Live)** (2 x 7", each p/s) **£4**
86	Polydor POSPG 798	**Lonely Night/Les Morts Dansant (Live)//All England's Eyes (Live)/ Hit 'N' Run (Live)** (2 x 7") **£4**
86	Polydor POSPP 833	**Midnight (You Won't Be Sleeping) (Remix)/Back Street Kid/Kingdom Of Madness (Live)/Midnight (You Won't Be Sleeping (Album Version)** (12", picture disc) **£16**
88	Polydor POSPG 910	**Days Of No Trust/Maybe Tonight** (7", numbered limited-run 'oct-o-pack' gatefold p/s) **£4**
88	Polydor POSPP 910	**Days Of No Trust/Maybe Tonight** (7", p/s, sew-on patch) **£3**
88	Polydor POSPG 920	**Start Talking Love/C'est La Vie**(7", pop-up gatefold p/s) **£5**
88	Polydor POSPG 930	**It Must Have Been Love/Crying Time** (7", numbered limited-run 'prismatic' pack) **£4**
14	SPV/Steamhammer SPV 268036	**On Christmas Day/(Radio Edit)/Born To Be King** (10", limited-run, p/s) **£30**

ALBUMS

85	FM WKFMLP 34/FM PACK 1	**ON A STORYTELLER'S NIGHT** (LP/7") **£22**
85	FM WKFMLP 34	**ON A STORYTELLER'S NIGHT** (LP/clear LP) **£40**
85	FM WKFMG/CLP 34	**ON A STORYTELLER'S NIGHT** (clear, purple LPs, each poster, g/f) **£22/£22**
85	FM WKFMGLP 34	**ON A STORYTELLER'S NIGHT** (gold LP, numbered) **£40**
85	FM WKFMPD 34	**ON A STORYTELLER'S NIGHT** (LP, picture disc) **£18**
86	Polydor POLD 5198	**VIGILANTE** (LP, inner sleeve) **£12**
87	FM Revolver WKFMHP 106	**MIRADOR** (blue LP/blue 12", poster, g/f) **£18**
88	Polydor POLDP 5221	**WINGS OF HEAVEN** (LP, picture disc, die-cut sleeve, bonus track) **£12**
88	FM Revolver WKFMPD 111	**THE ELEVENTH HOUR!** (LP, picture disc, reissue) **£26**
88	FM Revolver WKFMPD 119 T	**MAGNUM II** (LP, picture disc, reissue) **£25**
88	FM Revolver WKFMPD 112	**CHASE THE DRAGON** (LP, picture disc, reissue, mispressing, A-side features artwork for *The Eleventh Hour!*) **£50**
90	FM Revolver WKFMBX 145	**FOUNDATION** (6LP box, with first five studio albums, plus *Mirador* compilation. Also on CD, cassette) **£45**
92	Music For Nations MFN 143	**SLEEPWALKING** (LP) **£80**
11	SPV/Steamhammer SPV 69631	**BRAND NEW MORNING** (blue 2LP, reissue) **£80**
11	SPV/Steamhammer SPV 95911	**PRINCESS ALICE AND THE BROKEN ARROW** (yellow 2LP, reissue) **£120**
11	SPV/Steamhammer SPV 308398	**THE VISITATION**(2LP/CD/DVD, limited-run box) **£60**
12	SPV/Steamhammer SPV 260401	**ON THE 13TH DAY** (orange 2LP, limited-run) **£95**



The Feel McCoy

You To Me Are Everything, Can You Feel The Force: in the late 70s, Liverpool pop/soul/dance troupe **The Real Thing** were, radio- and TV-wise, *everywhere*. And then, suddenly, they weren't. With the release of an expansive 7CD set, founder member **Chris Amoo** explains what happened. Groovy freak: **Daryl Easlea**

One of the few pleasures of the past year has been the welcome reappraisal of Liverpool's second-fabbest pop outfit, The Real Thing. Although the documentary about their life and career, *Everything,* directed by Simon Sheridan, was cruelly snatched from its limited cinematic release and festival appearances, it was shown on BBC 4 in August 2020. As a result, it was watched by more people than would have seen it in normal circumstances, promoting warm reviews and social media communications. It's the sort of triumphing over adversity to which the band have grown accustomed.

The Real Thing have never been strangers to seizing their moment in the spotlight. Though they have endured the inevitable ups and downs of long-running groups, they enjoyed four big moments throughout the 70s and 80s: they won *Opportunity Knocks* in 1972; owned the hot summer of 1976 with their monster No 1 hit, You To Me Are Everything; rekindled the disco flame in 1979 with Can You Feel The Force?; and then rode the remix train in the following decade with their series of reworked smashes.

From the start, they had an unmistakable sound, with a beautiful blend of voices that were powerful in unison but were really all about the two lead vocalists. As *The Guardian* said: "Chris Amoo's husky, creamy voice was soul brother to Teddy Pendergrass', while Ray Lake's falsetto was as captivating as that of Eddie Kendricks."

Inspired by his elder brother Eddie Amoo's career in pioneering 60s Liverpool doo-wop/beat group The Chants, at the turn of the 70s, Chris founded a soul trio with Dave Smith and Kenny Davis. Originally called South Corner Triad, they added Ray Lake and became known as The Sophisticated Soul Brothers. They attracted the attention of industry veteran Tony Hall (hugely responsible for getting Blue Note and Motown heard in the UK), who drove from London to Liverpool to see them. Soon, he was their manager. "We were too young to appreciate Tony's fantastic pedigree," Chris Amoo declares, speaking to *RC* from Greater Merseyside, where he still lives. "All we knew was that we were managed by somebody who understood us, and encouraged us to be ourselves. He had an absolute belief in us. Even we didn't have it ourselves."

Hall campaigned to get the group on *Opportunity Knocks*, the hugely popular Hughie Green-fronted Monday teatime TV talent show, complete with clapometer and audience postal vote. Hall wasn't happy with the group's name, though – The Sophisticated Soul Brothers seemed hackneyed, even then. Booked onto *Opportunity Knocks* as Vocal Perfection, Hall famously glanced at the billboards in Piccadilly Circus one rush hour and saw the slogan for Coca Cola, then in its all-conquering 'I'd Like To Buy The World A Coke' phase. The Real Thing were born.

The Real Thing won *Opportunity Knocks* convincingly, with their cover of The Friends Of Distinction's Grazing In The Grass. A contract with Bell Records followed, before the group went to EMI to make a run

of earnest yet poor-selling singles. The first release for EMI, Plastic Man, stalled on the brink of success. "That went just outside the Top 50, enough for us to do *Top Of The Pops*," Chris Amoo recalls. "We almost made it at that point, but I'm glad we didn't."

Not making it meant more time working the clubs, and getting their name out there. "Successful or not, we knew we could always make a good living from it," Amoo says. "We just wanted to go onstage and perform. When we met Tony, we started getting serious about the records."

Around this time, Kenny Davis left the group, and Chris' older brother Eddie, who'd been writing for them, joined as a full-time member. His playing skills and writing partnership with Chris gave the band the anchor they needed. "Eddie was already an accomplished writer," his brother notes. "Tony had a group that was self-sufficient. He had to encourage the commerciality out of us, but we could write."

Signing a new contract with Pye Records, they met producer Jeff Wayne, who got the group busy recording jingles, and also introduced them to his big artist, David Essex. Essex took to them immediately, writing and producing their single, Watch Out Carolina. Importantly, he asked them to support him on tour, as well as sing on his *All The Fun Of The Fair* 1975 album.

"By the time we met David, we were accomplished singers," Amoo contends. "We gave him a sound that he wouldn't have got anywhere else. David took us on tour with him, and introduced us to a market we would never have gotten to. He brought out the originality in us and loved that we were performing our own songs."

Hall, however, realised that they needed an extra splash of commerciality, and commissioned writers Ken Gold and Mick Denne to come up with a hit. That they did: You To Me Are Everything was one of those universally adored pop songs, and a beautifully uncynical encapsulation of love, sung exquisitely by Chris Amoo. Suddenly, the group were everywhere as the song reached pole position in July '76. Sandwiched surreally between The Wurzels and Demis Roussos, it was the soundtrack to that long hot summer. Capitalising on its success, they followed it up that autumn with another Gold-Denne paean to perfect partnerships, Can't Get By Without You, only held off the top slot by ABBA's Dancing Queen.

That September, the group went into the studio to assist with a project Jeff Wayne had been working on based around HG Wells' *War Of The Worlds*. Chris sang lead vocals on a track that Wayne had written with Paul Vigrass and Gary Osborne that had grown out of a 1969 Lego commercial. It was Amoo's vocal

Four on the floor (this page and opposite, l-r): The Real Thing perform for German TV in 1977; in their native Toxteth in 1977; and in 1978 (clockwise from left) – Dave Smith, Eddie Amoo, Ray Lake, Chris Amoo

that Justin Hayward was to follow on the recorded version of Forever Autumn (Amoo also sang on Thunder Child and The Eve Of War). Now referred to as a "guide vocal", Amoo believes it was actually intended for release.

"There's no way we're going down there to do all that singing for a demo," Chris says, with 45 years' distance. He argues that it was a "political" decision. "Because we'd 'made it' at that point, the record company went in and said if you want The Real Thing's name on this, we want so much. And I don't think that they were willing to pay that. I think that that's why our voices were taken off. If it had been the year before the company would have jumped at the chance. I thought it was a wrong move."

Not that the group were overly concerned – 1976 was a whirlwind, and by October, it was time to release their self-titled debut album. "When we came out, albums weren't the thing," Amoo says. "Now all the money is spent on the album, sleeves, the promotion, and *then* you take a single from it."

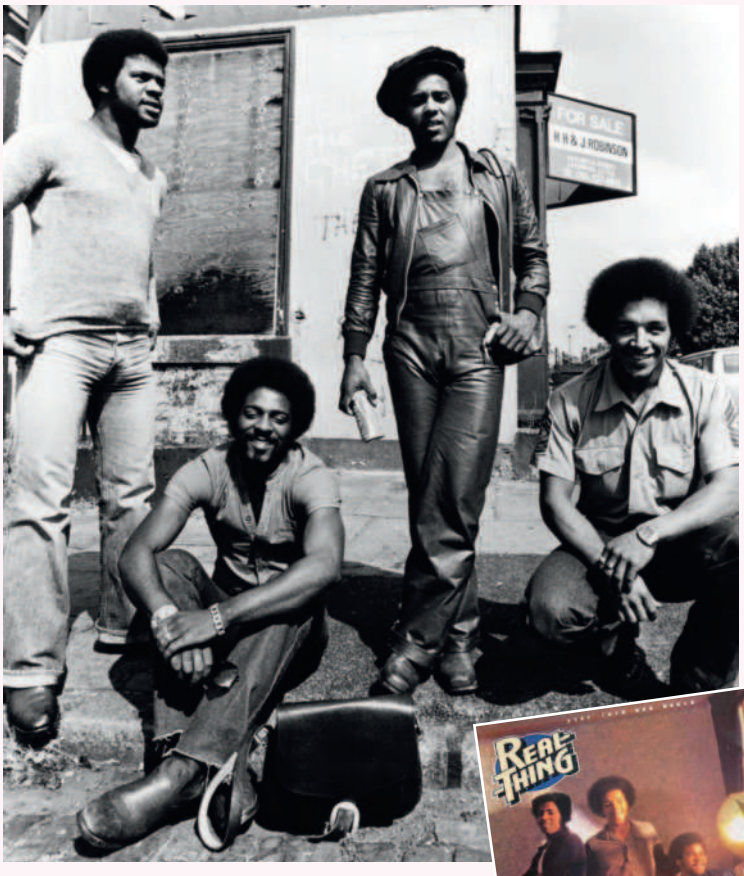
True enough: long-players were still the province of rock bands, or indeed US soul acts, but The Real Thing were resolutely British. "We didn't really sound American," Amoo admits. "You've got all those unbelievable American musicians and producers, like Norman Whitfield and Barrett Strong, and we never produced records like that. It was the same in America. When You To Me… came out, they didn't know where to put it. So, they got people like Frankie Valli to do these ridiculous versions. We weren't American enough for either Britain or America!

"There's no way we're going down there to do all that singing for a demo"

Amoo describes The Real Thing as "a contradiction", citing as an example the LP juxtaposition of the tender and warm You To Me... and opening track Hallelujah Man, the latter a blistering slice of mid-70s funk, featuring Amoo's full-throated vocal, topped off with their regular guitarist Vic Linton playing like their own Ernie Isley. At the time of writing, on Spotify, Hallelujah Man has been streamed 35,000 times compared to You To Me…'s 59 million.

Thanks to Simon Sheridan's film, and championing throughout the music industry, the group's second album, *4 From 8,* from 1977, is finally getting the respect it deserves. Originally titled *Liverpool 8*, the die-cut cover depicted the group standing on Upper Stanhope Street in Toxteth, where they grew up. Liverpool's Anglican cathedral is seen through the die-cut on the inner gatefold. When the sleeve is opened, it is sitting atop a pile of rubble.

Though much of *4 From 8* is, like its predecessor, well-produced, high-gloss soul, every song is written by the Amoos. What sets the album apart is the 12-minute, three-part Liverpool 8 medley, orchestrated by no less a character than Tony Hall's old pals Paul Buckmaster ("A lovely fellow. Eccentric, but very serious with his work" – Amoo) and Nick Harrison (who had orchestrated The Rolling Stones' *Goat's Head Soup*). Sung in glorious falsetto by Ray Lake, the middle part of the triptych, Children Of The Ghetto, is a uniquely British protest



song, one that can easily be set in a global context. Equating Toxteth with America's ghettos, it was a bold, beautiful move. Had the album come from, say, Steel Pulse (still a year away with *Handsworth Revolution*), it would have been rightfully revered as a gritty classic. But this was smooth chart-toppers The Real Thing, and groups of that ilk didn't release records like this.

Led by uptempo single Love's Such A Wonderful Thing, *4 From 8* tanked, leaving a surfeit of copies in the nation's bargain bins. Pye seemed like an incongruous home for it, especially as the house inner bag advertised "More Outstanding Easy Listening Albums From Pye" and featured an array of sleeves by the likes of Acker Bilk, Lena Martell, Max Bygraves and The Brotherhood Of Man.

"In all fairness, Pye was very good with The Real Thing," Amoo offers by way of mitigation. "They just didn't know how to promote us. But don't forget, they had Billy Ocean, Imagination; they had us and Sweet Sensation. In those days, if it was a big company, and you had a good manager, it didn't really matter who you were with."

There was little time to navel-gaze anyway. Released in late 1978, *Step Into Our World*, back with a smiling close-up of the group on the cover, was a mature work. "It's the best album we've ever done," Amoo decides. "I thought the songs were fantastic. That's when us and [producer] Ken Gold really came together. Up until then, there was a little bit of animosity between the both of us, because we didn't feel he got our vocal sound the way we wanted it. When we went in to do that album, he used our musicians with Linton Naiff, his arranger, a magnificent genius of a man, who did the intro for Can You Feel The Force? Ken's attention to detail and purity of sound mixed with our knowledge of vocals… it was a pure pleasure."

Can You Feel The Force? was a proper validation for the group. Self-penned, it languished on *Step Into Our World* before being picked up by DJs and propelling them back into the UK Top 5. With its message of love and unity, its canny allusion to *Star Wars* (some months before Michael Jackson did similar on Don't Stop 'Til You Get Enough), Can You Feel The Force? became their third monster hit. A shiny UK dancefloor analogue to Gamble and Huff's Philly disco, it remains an uplifting rhythmic spiritual, its utter ubiquity forcing the retitling of *Step Into Our World* after the single, the song predictably moving up the running order to track one, side one.

In the wake of their "Force", The Real Thing were much in-demand. Their music could be found on the soundtrack to black British comedy *Black Joy*, alongside The O'Jays, Aretha Franklin and Labelle; and they had the distinction of being on not one but two Joan Collins steamy sex-romp soundtracks, contributing the Biddu-produced Let's Go Disco to *The Stud* and Can You Feel The Force? to *The Bitch*.

Sadly, their golden age was short-lived. Everything was going well until the Americans came in, suggesting that Ken Gold's production for their next record (1980's *Saints Or Sinners?)* wouldn't be right for the US market. "They said we should go with Jean-Philippe Iliesco, who'd had a huge hit with Magic Fly by Space," Amoo explains. "Although a great producer, he was not a great producer for black music. He completely lost the album. And that was our demise."

Tastes were changing. The more progressive sound of Britfunk – Light Of The World, Central Line, Freeez et al, much of it, ironically, inspired by The Real Thing – meant the group struggled to be heard. "That's when *4 From 8* should have come out," argues Amoo, "as Children Of The Ghetto would have been so acceptable at that time."

The Real Thing enjoyed an enormous renaissance in the middle of the 80s when their three big singles all had a makeover, remixed for the legwarmer era, all slipping into the Top 40. Concurrently, it was clear a song as good as Children Of The Ghetto would not be buried. It became known through other people – Philip Bailey covered it on his *Chinese Wall* album in 1984, which introduced it to America, and two years later Courtney Pine inadvertently kickstarted acid jazz in the UK by recording a version with ex-Supreme Susaye Greene on his acclaimed debut album *Journey To The Urge Within*. Affirmation was further granted when Mary J. Blige sang it in her live set in the 00s.

Sadly, Ray Lake, the group's pin-up, succumbed to heroin addiction in 2000, which

Enduring force (clockwise from top left): Dave, Chris and Eddie in 2013; with Ray Lake (far left), in 1987; Chris and Dave at a Q&A after a 2020 screening of *Everything*, with director Simon Sheridan (far left) and Mr Easlea (right)

is covered fulsomely and sensitively in *Everything*. The group continued as a trio, touring to acclaim; Love's Such A Wonderful Thing was sampled by The Freeloaders, Thomas Bangalter and Fedde Le Grand. And on the 30th anniversary of the Toxteth Riots, Eddie Amoo spoke about the potency of Children Of The Ghetto, and what it meant to the area. Author and filmmaker Simon Sheridan was entranced by their story, and wanted to capture their remarkable tale on film. Eddie Amoo died in 2018, just as *Everything* was nearing its completion: the documentary became an ample and fitting tribute to him.

It's certainly been a marathon and not a sprint for The Real Thing. They may have had their commercial downturns along their way, but today, they are the ones with the acclaimed film and career-spanning box set. The Real Thing will return – Chris Amoo and current vocalist Dave Smith are working on new material, and the sea-change in attitude in the UK toward the Windrush generation means that their work is being taken a great deal more seriously than it has been in the past. Their spirit is indominable, their work ethic strong, *and* they have three songs that people adore.

"How many people get the opportunity to release three songs like Can't Get By Without You, Can You Feel The Force? and You To Me Are Everything," Amoo wonders. "A lot of hits were big in their day, but 30 years later, don't really mean that much. These songs have been around now for four decades. We'd never get sick of doing them. People love them so much. It doesn't matter who we work with: we can work with Chic, we can work with Rose Royce, we can work with Shalamar. We can work with anyone, and none of them are going to outdo those songs."

And with that Chris Amoo, charming and assured, bids *RC* a fond farewell.

The Real Thing –The Anthology 1972-1997 *is on Cherry Red.*

THE REAL THING SELECTED UK DISCOGRAPHY 1972-1982

SINGLES

72	Bell BELL 1232	**Vicious Circle/Vicious Circle (Part 2)** (7")	**£6**
73	EMI EMI 2001	**Plastic Man/Check It Out** (7")	**£3**
73	EMI EMI 2025	**Listen, Joe McGintoo/Girl, I Don't Mind (Losin')** (7")	**£5**
73	EMI EMI 2084	**Check It Out/Humpty Dumpty** (7")	**£6**
74	EMI EMI 2151	**Daddy Dear/Sun Gold** (7")	**£5**
75	Pye 7N 25681	**Stone Cold Love Affair/A Love That's Real** (7")	**£25**
75	Pye 7N 45522	**Watch Out Carolina/I Want You Back** (7")	**£4**
76	Pye 7N 25709	**You To Me Are Everything/Keep An Eye (On Your Best Friend)** (7")	**£2**
76	Pye 7N 45618	**Can't Get By Without You/(He's Just A) Moneymaker** (7")	**£2**
77	Pye 7N 45662	**You'll Never Know What You're Missing/Love Is A Playground** (7")	**£2**
77	Pye 7N 45701	**Love's Such A Wonderful Thing/Topsy Turvy** (7")	**£2**
77	Pye 7N 46025	**Lightning Strikes Again/Dance With Me** (7", p/s)	**£4**
78	Pye 7N 46045	**Whenever You Want My Love/Stanhope Street** (7", p/s)	**£4**
78	Pye 7N 46078	**Let's Go Disco/Plastic Man** (7")	**£4**
78	Pye 7N 46113	**Rainin' Through My Sunshine/Lady I Love You All The Time** (7")	**£3**
78	Pye 7NL 46113	**Rainin' Through My Sunshine/Lady I Love You All The Time** (12")	**£6**
78	Pye 7N 46147	**Can You Feel The Force?/Children Of The Ghetto** (7", p/s, yellow vinyl)	**£4**
78	Pye 7NL 46147	**Can You Feel The Force?/Children Of The Ghetto** (12", p/s, yellow or orange vinyl)	**£8**
79	Pye 12P 105	**Can You Feel The Force? (US Remix John Luongo – Vocal)/(Instrumental)** (12")	**£8**
79	Pye 7P 109	**Boogie Down (Get Funky Now)/ Boogie Down (Get Funky Now) (Instrumental)** (7", p/s, green vinyl)	**£2**
79	Pye 12P 109	**Boogie Down (Get Funky Now) (US Special Remix)/((Instrumental)** (12", p/s, yellow vinyl)	**£4**
79	Pye 7P 161	**Saint Or Sinner?/(We Gotta Take It To The) Second Stage** (7")	**£3**
79	Pye 12P 161	**Saint Or Sinner?/(We Gotta Take It To The) Second Stage** (12")	**£4**
80	Calibre CAB 105	**She's A Groovy Freak/It's The Real Thing** (7")	**£2**
80	Calibre CABL 105	**She's A Groovy Freak/It's The Real Thing** (12")	**£5**
81	Calibre CAB 109	**I Believe In You/You're My Number One** (7")	**£10**
81	Calibre CAB 109	**I Believe In You (Extended Version)/You're My Number One** (12")	**£10**
81	Calibre CAB 110	**Foot Tappin'/ Foot Tappin' (Instrumental)** (7")	**£2**
81	Calibre CABL 110	**Foot Tappin'(Extended Version)/ Foot Tappin' (Instrumental) (Extended Version)** (12")	**£5**
82	Calibre CAB 112	**Love Takes Tears/Goin' For The Big One** (7")	**£10**
82	Calibre CABL 112	**Love Takes Tears/Goin' For The Big One** (12")	**£10**
82	EMI EMI 5337	**Seen To Smile/Look Up (To The Sky)** (7", p/s)	**£3**
82	EMI 12 EMI 5337	**Seen To Smile/Look Up (To The Sky)** (12")	**£8**

ALBUMS

76	Pye NSPL 18507	**REAL THING** (LP, some with Pye umbrella sticker)	**£6**
77	Pye NSPH 20	**4 FROM 8** (LP, die-cut g/f, insert)	**£25**
78	Pye NSPL 18587	**STEP INTO OUR WORLD** (LP)	**£12**
79	Pye NSPH 18601	**THE FORCE** (LP, *Step Into Our World* re-ordered, new sleeve, yellow vinyl)	**£10**
79	Calibre CABLP 1001	**SAINTS OR SINNERS?** (LP)	**£10**

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MIXED COMMOTION: THE STONES IN THE

The recent deluxe *Tattoo You* reissue opens the door to the most perilous stretch in **The Rolling Stones**' seven-decade career as the "World War 3" that raged between Mick Jagger and Keith Richards threatened the band's very existence. The five albums the Stones released during the 80s are routinely overlooked. Inevitably shadowed by the era-closing death of Charlie Watts, **Kris Needs** reappraises *Emotional Rescue, Tattoo You, Undercover, Dirty Work* and *Steel Wheels* as vital snapshots of the world's greatest rock'n'roll band in their most tumultuous decade, when even the coolest Stone had battles to fight. Too tough: **Helmut Newton**

80s

"There's a part of you that feels the Stones will be here forever, but you know that can't be," reflected Keith Richards in 1994. "The truth is, things were a lot more fragile for us during the 80s than anyone realised, including the band. It's only now that I can look back and see how close it came to coming apart."

That's putting it mildly as, brought to a head by Mick's solo career, the rift between Jagger and Richards exploded into "World War 3", posing a greater threat to the Stones' future than even the cataclysmic 60s with the death of their founder Brian Jones or drug-besieged 70s that almost saw Keith sent down.

Emotional Rescue, *Tattoo You*, *Undercover*, *Dirty Work* and *Steel Wheels* should now be reappreciated as era dispatches reflecting the state of the band and technology-encroaching times they were made in; from skirmishes over synthesisers through blazing battles over solo albums to a triumphant return with the most awesome stage-show rock had ever seen. Bookended by landmark mega-tours, the Stones got through this most difficult decade on dues paid, irrepressible chops, relentless songwriting and, ultimately, the invincible lifelong marriage between Mick and Keith.

That even Watts found himself temporarily derailed by drugs and alcohol in the 80s underlines the turbulence invading the band. Such was Charlie's role as the Stones' heartbeat and supercool stabiliser, who had played on every album since 1963, his passing naturally means that, whatever happens next with the band, one 58-year phase will come to an end whenever the long overdue follow-up to 2005's *A Bigger Bang* is completed.

Having doggedly followed the Stones from their first single, this writer always preferred to embrace every subsequent release as the next step in rock'n'roll's most amazing journey. There was always more than met the eye or made the papers.

This was The Rolling Stones in the 80s. Hold on to your hats.

MICK AND KEITH (TEMPORARILY) OVERCOME THEIR DIFFERENCES WITH AN ALBUM THAT TOUCHES BASE WITH THEN-CURRENT MUSICAL TRENDS

Side A
Dance (Pt 1)
Summer Romance
Send It To Me
Let Me Go
Indian Girl

Side B
Where The Boys Go
Down in The Hole
Emotional Rescue
She's So Cold
All About You

Producer
The Glimmer Twins

Released
20 June 1980

UK chart peak
No 1

First UK pressing
Rolling Stones CUN 39111
£20

EMOTIONAL RESCUE

Following the successful comeback that was 1978's *Some Girls* was always going to be tricky but, if more relaxed and experimental, *Emotional Rescue* seemed oddly lightweight and received mostly negative reviews.

Talking to this writer shortly after its June 1980 release, Keith Richards admitted, "The album's not by any means the best of the stuff that we did. It's just, up to a point, what was ready and what we could finish in time because it has to be out by whenever it was. We just do what we do and hope they like it. I'm too close to it right now."

That's not to say *Emotional Rescue* failed to replicate the success of *Some Girls*. It was their first since *Goats Head Soup* to top album charts on both sides of the Atlantic. There just seemed a curious lack of the magical spark that made a great Stones album.

Talking to Keith revealed the conflicts and pressures that intensified during *Emotional Rescue*'s 18-month creation, including the start of the rift between him and Mick Jagger that would escalate into "World War 3" and threaten the Stones' future in the mid-80s. Keith admitted it started when he finally beat his heroin addiction and his cylinders started firing at greater capacity than half-cock. He was surprised to hear Jagger saw it as "a power grab". Writing in *Life*, Keith says he was "deeply hurt" when, "I realised that Mick had quite enjoyed one side of my being a junkie – the one that kept me from interfering in day-to-day business… I realised that Mick had got all the strings in his hands and he didn't want to let go of a single one." Jagger's messy divorce from Bianca was also consuming his time.

In September-October 1978, the Stones reworked racy rocker Summer Romance and cockney punk romp Where The Boys Go from the *Some Girls* sessions at Wally Heider's LA studio before starting sessions with three weeks at Compass Point studios in the Bahamas the following January, producing horny rockabilly stand-off She's So Cold and Keith's ballad All About You. After April's Toronto concert for the blind honoured Richards' heroin trial outcome, he and Woody embarked on a full-blown tour as the New Barbarians in May before recording recommenced at the Stones' favourite Pathe-Marconi studios in Paris. The band were augmented by pianists Ian Stewart and Nicky Hopkins, sax player Bobby Keys, harmonica maestro Sugar Blue, Santana drummer Michael Shrieve on percussion and reggae veteran Max Romeo on backing vocals.

> **"Mick had enjoyed one side of my being a junkie – the one that kept me from interfering in business" – Keith Richards**

In his book *Rolling With The Stones*, Bill Wyman cites "arguments, sickness, lateness and other frustrations" blighting the sessions between June and October (a month into recording, Keith's disintegrating relationship with Anita Pallenberg finally breathed its last after a teenage boy fatally shot himself in her bed playing Russian roulette with a pistol). Along with bringing home previously started tracks, songs laid down included Woody's first co-write on funky instrumental Dance (Pt. 1), Charlie nailing reggae on Send It To Me, country-rocker Let Me Go, gutter blues highlight Down In The Hole and Indian Girl, Jagger's country ballad about a girl caught in Central America's conflict (garnished with strange Mariachi horns arranged by Jack Nitzsche). The disco-sprinkled title track (Charlie deftly to the fore) saw Jagger's startling falsetto draw Bee Gees comparisons when it became the album's first single (getting to No 9 in the UK).

Mick and Keith (temporarily) overcame their differences to overdub and mix at New York's Electric Lady studio, their arguing about sound, track listing and musical direction dragging into April. Richards mainly objected to Jagger's fixation with current musical trends, even rockers like Let Me Go and She's So Cold sounding like battles between gritty riffing and carefully crafted vocals.

Take Dance (Pt. 1), which started as a funky Hot Stuff-style instrumental before Jagger insisted on turning it into what Richards called "a fucking opera".

"Originally Dance was swamped with vocals," he told me. "Mick had decided he'd got to write this song to it but it totally nullified the track. Sometimes you can screw a track up by putting a vocal on it. I'd much rather have kept Dance as an instrumental. In the end it became a compromise – do the vocals again but rewrite it. You give a little, you take a little, and I wanted All About You on there." (Keith's instrumental saw a release in 1981 coupled with If I Was A Dancer on promo).

Richards actually had enough songs to be briefly proposed as a solo album called *Bad Luck*, including Donnie Fritts' wounded ballad We Had It All and rocking Little T&A. Instead, on this album of uneasy truces, he was allowed his heartfelt All About You; and so began the Keef ballad tradition that imbued subsequent Stones albums with rare soul and vulnerability. Draped with Bobby Keys' overdubbed saxes, Keith's cracked vocal dishes out no-bullshit putdowns like, "I'm so sick and tired of hanging around with dogs like you."

Surprised but happy when I named it my favourite track, Keith said he'd started it three years earlier in a soundcheck with Charlie then, as the last track finished for *Emotional Rescue*, nailed it in Electric Lady. "I've only just healed up from the last sessions!" he laughed in 1980. "Beat me own record; nine days on a stretch! Once you get in the studio it doesn't really matter. It's timeless, like hibernation. One tape op drops, you wake another one up!"

In 1983, Keith told me that the song was his reaction to the crap raining down in 1979. "Nobody would talk to me for six months because they thought it was all about them!" he laughed, having fielded theories it was about Jagger or Anita by saying it was about his flatulent dalmatian. "In a way, it was just a way of finishing off the whole thing. Mixed it, cut my thumb open on the Jack Daniel's bottle that smashed while I was doing the vocal and left a trail of blood down Eighth Street from Electric Lady." He later said it was about Mick and his kiss-off to Anita.

Nineteen-eighty saw further major meteorites hit the Stones, including Woody's escalating freebasing habit getting him busted in the Caribbean and Keith falling for model Patti Hansen in December; the love of his life. After London's launch party at the Chelsea Pensioners' gaff was cancelled due to Richards and Wood's absence, *Emotional Rescue* emerged in June with cover shots taken using a thermo camera that reacted to body heat. Keith expected a lukewarm press response, reasoning, "*Some Girls* – very favourable reaction there, but you know the next one's gonna get slagged. But we've just done what we've always done. We'll go in and make a record as good as we can in the period we've got to make it in, which is a long time sometimes. This is one thing I'm always fighting against, but it's just a fact of life. It just takes longer. I mean, we made the first one [1964's *The Rolling Stones*] in 10 days, and several others, too. But now, it's A Rolling Stones Album, and you feel you've got to work and work on it, polish it up. Eventually, you give in to that pressure a lot of the time, then afterwards wish you'd just slammed it out, like this rough mix on a cassette. I always try and push it."

Due to the tug-of-war nature of their ongoing creative process, some killer tracks escaped *Emotional Rescue*. That album's loss would be the next one's gain.

FROM THE TELEPATHIC RIFFING OF THE FAST SIDE TO THE SUMPTUOUSLY SOULFUL SLOW SIDE, THIS WAS WAY MORE THAN AN ALBUM OF LEFTOVERS AND CAST-OFFS

Side A
Start Me Up
Hang Fire
Slave
Little T&A
Black Limousine
Neighbours

Side B
Worried About You
Tops
Heaven
No Use In Crying
Waiting On A Friend

*All tracks written by Mick Jagger and Keith Richards, except Black Limousine and No Use In Crying co-written with Ronnie Wood

Producer
The Glimmer Twins

Released
21 August 1981

UK chart peak
No 2

First UK pressing
Rolling Stones CUNS 39114
£20

TATTOO YOU

The next Stones album was a work in progress when Keith Richards mentioned it to this writer in October 1980. "They sent me six C90 cassettes full of stuff, not all finished but ideas for songs, a few demos and a surprising amount of finished stuff, a lot of instrumentals… But there's an album there. We'll probably put a basic album together and see what we need to finish it off."

The Stones needed a strong new album to accompany the world tour planned for 1981-82. Insufficient time to record and burgeoning friction between Jagger-Richards required swift action. Co-producer Chris Kimsey came up with an ideal solution by suggesting he dive into the band's bulging tape vaults; as he puts it, "I told everyone I could make an album out of what I knew was still there." He then spent three months going through hundreds of reels going back to *Goats Head Soup*, emerging with enough raw material to forge into an album.

After Jagger and Richards' track selection had been retouched at Pathe-Marconi between October-December 1980, Jagger spent six weeks the following spring in a Paris warehouse recording vocals with Kimsey on the Stones mobile. Tracks were then taken to New York for final overdubs, including jazz saxophone legend Sonny Rollins, before Bob Clearmountain mixed them into one of the most successful albums of the Stones' career, reaching No 2 in the UK and 1 in the US.

The question has often been asked how such high-grade tackle escaped inclusion on albums they might've benefitted. Kimsey attributes it to songs not fitting an album's general concept or (mainly Jagger's) idea they should chime with current trends. Richards saw it more as part of the Stones' creative process, telling me, "We've had songs coming out of our ears lately. Having a lot takes time because you've got to listen to everything you've got. Then you cut that down to a shortlist, eventually get it down to album length, then start editing them down. It's always a compromise. You're saying this is it, but we all know there's lots of stuff left on the floor which a lot of people like as well. The trouble is, you just can't please everybody with one album. It's just not possible."

"We all know there's stuff left on the floor which a lot of people like. You can't please everybody" – Keith Richards

If each track on *Tattoo You* carries its own story, Start Me Up boasts several accounts of its convoluted evolution after starting as a Richards reggae outing during January-February 1975's *Black And Blue* sessions in Rotterdam, which was revisited at Pathe-Marconi during 1977's *Some Girls* sessions. Kimsey recalls around 70, mostly reggae-based versions, plus one that shifted to rock when Charlie changed the beat. Jagger describes it as "a track that was forgotten about, a reject… It was Keith's great riff and I wrote the rest."

From Keith's clarion riff intro on his five-string Tele and Charlie's telepathic punctuation, Start Me Up became an instant anthem when released in August 1981, becoming the Stones' last UK Top 10 single.

With possible incarceration hanging over Keith's head, recording *Some Girls* had been an intense mission to record as much as possible to tide them over if necessary. The inevitable welter of out-takes included top-notch rocker Hang Fire, which also avoided *Emotional Rescue* when Jagger added scathing lyrics addressing Thatcherite Britain in '79. Driven by Charlie's deft propulsion and Woody's bass, Hang Fire is further elevated by Keith gouging Chuck Berry flash-solos over Jagger's rapidly improving guitar, Stu's barrelling piano and Mick's poppy backing chorale.

Slave originated at 1975's Rotterdam sessions as Black And Blue Jam with Jeff Beck, Nicky Hopkins and Billy Preston, its incantatory motion riding Charlie's funky drumming and Keith's dirty hoodoo grind before Sonny Rollins added coolly effervescent sax in New York. Mixing the finished version, Clearmountain excised Beck and Hopkins but retained Preston's scintillating organ. Charlie was in awe to be sharing a track with one of his jazz heroes, commenting, "We never played together. Probably just as well… I'd feel like an impostor, because that's the highest company you can keep.'"

Originally called Bulldog, Keith's track was about "every good time I've had with somebody I'd met for a night or two" when he recorded it at Compass Point in early '79. Charged with rockabilly swagger and spring-heeled ebullience, Little T&A brandished classic riffs and blew up live, now dedicated to new love Patti.

Every Stones album usually boasts a reminder of the Chicago blues that started them in their inimitable style; blessed with Charlie's featherlight swing, meshing guitar snakes and, hopefully, Jagger's superlative harmonica. Dating from *Some Girls*, Black Limousine's fierce slide riff derived from Hop Wilson's 1958 Rocking With Hop earned Woody's co-writing credit, Jagger's '81 vocals evoking a New York gutter dream. Strident belter Neighbours was one of two new tracks worked up for the album, Jagger's lyrics inspired by complaints Keith and his sound system were getting at his Manhattan apartment, bolstered by Rollins' suitably volatile honk.

Exercising the joy of vinyl LPs, *Tattoo You* was split into fast and slow sides. The latter begins with towering ballad Worried About You from Rotterdam '75 with Wayne Perkins on guitar, revisited for *Emotional Rescue*. Starting falsetto, Jagger displays rare vulnerability as a partner anxious over his relationship. Dynamic, dramatic and sensitive, it's one of the best tracks. Extracted from *Goats Head Soup* sessions with Mick Taylor and Nicky Hopkins surviving '79 and '81 reworks, Tops sees Jagger becoming a sleazy agent smooth-talking an actress, against sumptuous doo-wop harmonies on another impressive outing.

Startlingly different from any Stones song before or since, Heaven grew out of Jagger waiting for the others during 1980's Paris sessions. Joined by Charlie and Kimsey on piano, he sculpted a dreamy floater with understated upper-register vocals, garnished by Bill on synth. The side's beautifully chilled mood continues with *Emotional Rescue* out-take No Use In Crying. Co-written by Woody, Jagger addresses a curtailed relationship on the sort of sublime soul-blues ballad that gets lesser-acknowledged as a facet of the Stones but was one of their greatest telepathic strengths.

Starting as a lush instrumental in Jamaica '72, Waiting On A Friend was gorgeously revisited in 1980. "The lyric I added is very gentle and loving, about friendships in the band," explained Mick. Over Charlie and Bill's subtle sashay enhanced by Santana percussionist Mike Carabello and Nicky Hopkins' rippling keyboard glisten, Sonny Rollins' sax becomes the transcendental icing on one of the sweetest confections in the Stones catalogue. Released as a single, Michael Lindsay-Hogg's video brought the song to life as Mick meets Keith outside the Eighth Street building pictured on Led Zep's *Physical Graffiti* before the pair meet the other Stones at nearby St Mark's Bar and Grill. (First thing yours truly did after hitting NYC two years later).

Peter Corriston's striking cover won a Grammy for his design depicting Mick and Keith with intricately tattooed faces (his artist, Christian Piper, suggested the 'You' in the title).

Selected highlights from the mega-successful US tour appeared on 1982's *Still Life*, which made No 4 in the UK. *Tattoo You*'s 40th anniversary deluxe 2021 expansion replaces it with a full set from Wembley Stadium in July 1982. The set also features nine fresh out-takes from that seemingly bottomless well given modern respray and overdubs with Kimsey returning to service. Since this process started with *Tattoo You*, it's been used by the Stones in their 21st-century refurbishment of the post-Klein catalogue, now coming full circle on the fabulous album that started it.

DESPITE THE INTRA-BAND COMMUNICATION BREAKDOWN, THIS WAS A COMPELLING BLEND OF DARK HUES, EPIC EXPERIMENTS AND SOCIALLY BITING LYRICS

Side A
Undercover Of The Night
She Was Hot
Tie Me Up (The Pain Of Love)
Wanna Hold You
Feel On Baby

Side B
Too Much Blood
Pretty Beat Up
Too Tough
All The Way Down
It Must Be Hell

*All tracks written by Mick Jagger and Keith Richards, except Pretty Beat Up, written by Jagger, Richards and Ronnie Wood

Producer
The Glimmer Twins & Chris Kimsey

Released
7 November 1983

UK chart peak
No 3

First UK pressing
Rolling Stones CUN 1654361
£18

80s ALBUMS

UNDERCOVER

The first 80s Stones album largely recorded in the 80s is routinely accused of suffering from the ever-widening rift between Jagger and Richards. As Woody has said, "That was definitely a time of disruption… the first hint of the falling apart of the Jagger-Richards camp."

For this long-time fan, *Undercover* arrived as a welcome blast of Stones magic at a time when rock'n'roll's primal spirit attitude was getting buried by vapid synth-pop and airbrushed AOR. It compelled with its darker hues, epic experiments and socially biting lyrics, prompting Richards to describe it as the son of *Beggars Banquet*.

Of course, the set's creation had been far from smooth sailing after the Stones convened at Pathe-Marconi in November '82, recording there and at Compass Point until the following July, finishing up at New York's Hit Factory. Although Keith rated Jagger's socio-political lyrics, the pair clashed over their musical settings. Keith still favoured their classic blues-rock sound while Mick continued embracing current trends like disco, hip-hop and new wave pantaloons. Along with this "chasing musical fashion", Richards still resented "Mick's overriding desire to control everything".

"It must have been pretty bad for anyone around us who worked on *Undercover*," recalled Keith in *Life*. "A hostile, discordant atmosphere. We were barely talking or communicating and if we were we were bickering and sniping." It got to the point where Jagger recorded between noon and 5pm, Richards from midnight to morning.

Released in October '83, ambitious first single Undercover Of The Night startlingly presented a brash, adventurous sound for the MTV generation with a sonic dagger of a Keith riff rogering its wired cauldron of bubbling beats, clattering effects (including Sly Dunbar on electronic drum-kit and staccato chorale), creating a suitable backdrop of urban panic for Jagger's lyrics concerning the deathly oppression in Central America (influenced by Williams Burroughs' *Cities Of The Red Night*).

Noticing Michael Jackson's Thriller mini-movie storming MTV, Jagger enlisted Julien Temple, the young British filmmaker behind Sex Pistols' *The Great Rock'n'Roll Swindle,* to direct videos for the album's three singles. For Undercover, Temple filmed the Stones live at Paris' Bains Douches plus dramatic sections staged in Mexico City showing straight man Mick kidnapped and executed by a death squad led by gun-toting Keith in a skull mask. Temple came from punk but can't have been prepared for Keith's first meeting initiation test where he held the sword-stick his mate Alan Clayton had given him to his throat then took him for a high-speed drive through Paris. Temple must have passed the test as he dropped in to hang out with Keith one '83 afternoon when I was at the Savoy.

Starting with the title track, *Undercover* included the Stones' most political songs since *Beggars Banquet*/*Let It Bleed*, its rockers charged with aggression.

"Yeah, maybe violence is playing a greater role in the world and we're that great old cliché, a mirror of society," agreed Keith. "To me this album is a little bit of a brother to *Beggars Banquet*. It's not often we feel it's necessary, or even realise we're doing it at the time: standing up on our hind legs and saying something. But when there's too much crap going down, we find ourselves writing and singing about it. In that way this album has a little bit of a relationship to that one.

"We never have stepped out of our way to be political or sociologically interesting," he continued. "I still don't find it necessary to be the voice of any particular point of view. But certain things build up in the world to a certain point and suddenly we find ourselves writing about it. Undercover Of The Night is basically about Central America and the possibilities, confusion and stupidity there of not leaving people alone. The system."

The single, which made No 8 in the UK, came with a six-minute extended dance mix on 12-inch, the club-friendly format then gripping the music industry. Of course, this came from Jagger and got short shrift from Keith, who said, "That's not my way of getting round things. You can embellish and throw up a couple of extras if you don't know or you're not sure. But there's only one good version, really. I've got 15 mixes of Undercover Of The Night and they're all totally different."

As second single, contagious rocker She Was Hot's rampant horniness was hilariously portrayed in Temple's video of the band overheating at the glamorous apparition before them, getting banned for the fly-popping sequence. Inexplicably left off *Emotional Rescue*, B-side Think I'm Going Mad ranks among the Stones' best ballads with its psyche-searing Jagger vocal.

Third single Too Much Blood intensified the violence, except Jagger was laying into its gratuitous use by the media. Starting with improvising in the studio with Charlie, Bill and roadie Jim Barber on guitar, Mick's lyrical inspiration came from reading about a Japanese student at the Sorbonne who'd killed and eaten a Dutch female student. Released as a single in December '84, Too Much Blood's video featured Keith and Ronnie chasing Mick with chainsaws. The 12" featured two 12-minute proto-acid house remixes by electro pioneer Arthur Baker.

Undercover's most buoyant offering, Wanna Hold You, was Keith's love song to Patti, who he would marry in December. Whatever was going on with Mick, he was a happy man at the Savoy that spring. The song was still an untitled work-in-progress at that point, but unusually not the last recorded. "This album I'm ahead!" crowed Keith. "I've got most of the vocal done already." Playing a rough version with Mick on drums, laughing at a fluffed fill ("Hear that? Whoops!"), he continued, "I've just gotta decide what the hook's gonna be. This one's kind of a Beatles song. It's about time somebody wrote it. McCartney don't write 'em anymore." Like I Wanna Hold Your Hand with a spring in its step, Wanna Hold You fabulously reflected Keith's admission, "Yeah, I'm in love" on his sprightliest rocker since Happy.

She Was Hot's rampant horniness was hilariously portrayed in Temple's video of the band overheating

Feel On Baby gave the Stones their most successful reggae foray yet and *Undercover* one of its strongest tracks. Over underlying Rasta heartbeat percussion, Charlie's growing reggae groove mastery is embellished by Jamaican superstar rhythm section Sly Dunbar (splashing on his electronic Simmons kit) and bassist Robbie Shakespeare knitting everything together with space and dexterity.

Other rockers include sado-masochistic strutter Tie You Up (The Pain Of Love), Richards' subtly curled riff enhancing its Lowell Fulson groove. Previously a Woody co-write called Dog Shit, Pretty Beat Up's gloriously hypnotic churning riff, sinuously enhanced by Charlie's hi-hats, is laced with David Sanborn's squalling sax. Also present are rollicking relationship ditty All The Way Down and Rotterdam '75 out-take Cellophane Y-Fronts, revamped into Too Tough. It Must Be Hell closes *Undercover* with a classic mid-tempo Stones blow-out couching Jagger's reflections on unemployment, prisons and societal decay, topped by Richards re-enacting his Soul Survivor riff. "Mick came out with the basic idea and I lent it The Riff," he explained.

In New York that year I managed to score an original copy with Peter Corriston's stripper cover design adorned with peelable stickers (though I still don't know what lies behind).

Breaking the decade-straddling string of No 1s by reaching three in the UK and four in the US, *Undercover* ended the Stones' time with Atlantic and EMI. World War 3 was about to erupt.

JAGGER HAD HIS OWN ALBUM TO DO SO KEEF AND WOODY TOOK THE REINS ON THIS STEVE LILLYWHITE-HELMED ORGY OF TEPID VIOLENCE

Side A

One Hit (To The Body) (Jagger, Richards, Ron Wood)
Fight (Jagger, Richards, Wood)
Harlem Shuffle (Bob Relf, Ernest Nelson)
Hold Back (Jagger, Richards)
Too Rude (Linden Roberts)

Side B

Winning Ugly (Jagger, Richards)
Back To Zero (Jagger, Richards, Leavell)
Dirty Work (Jagger, Richards, Wood)
Had It With You (Jagger, Richards, Wood)
Sleep Tonight (Jagger, Richards)
Key To The Highway (uncredited excerpt) (Big Bill Broonzy, Charles Segar)

Producer

Steve Lillywhite & The Glimmer Twins

Released

24 March 1986

UK chart peak

No 4

First UK pressing

Rolling Stones/CBS 86321
£25

80s ALBUMS

DIRTY WORK

Of all the Stones' albums, 80s or otherwise, *Dirty Work* routinely receives shortest shrift, and is even sometimes cited as their worst. Considering the internal ructions then ravaging the band, it should actually be regarded as a minor miracle that any album came out at all. As a snapshot of the Stones at this time, it's really not that bad.

Jagger and Richards' latest round of fall-outs went much deeper than musical differences or lifestyle choices, starting with the Stones signing a $28 million deal with Columbia in August 1983 for four albums and their post-1971 back catalogue. The secret sting in the tail was Jagger securing a three-album solo deal, enticed by label honcho Walter Yetnikoff promising the level of success he'd had with Michael Jackson's *Thriller*. Always loyal to the Stones, Keith went ballistic, exacerbated when Jagger announced he'd be recording his solo album, *She's The Boss*, through 1984 – before the next Stones album.

Jagger choosing his solo launch over the Stones hurt Richards deeply but facilitated his taking the reins. With Charlie still on a drugs-and-booze bender and Wyman fielding attention with under-age girlfriend Mandy Smith, this left newly cleaned-up Woody as Keith's closest collaborator. Helming the next Stones album gave Richards the confidence to embark on his own solo career, ironically trampling Jagger's trend-conscious efforts for acclaim and credibility. Besides, in December 1985 everything would pale with the loss of keyboardist Ian Stewart's quiet but mighty presence.

Nineteen-eighty-four saw Richards spend time in Jamaica with Patti, work up songs with Woody at his Chiswick home studio and play on the debut album by his friend Alan Clayton's band The Dirty Strangers, who'd been playing raucous rock'n'roll around the clubs since the late 70s. Bringing Woody, Keith paid for the studio and played on six tracks. "I was with Keith a lot around then and knew he definitely wasn't happy about the situation with Mick but it was my good fortune in some ways," says Clayton. "It happened in a big way for The Dirty Strangers because of that, really. He just played with us like one of the band. He wasn't busking it. He put everything into it."

Annie Liebovitz's cover photo recalled The Clash's *Combat Rock* in its depiction of a band about to disintegrate

The Stones themselves started recording at Pathe-Marconi in January '85 with Steve Lillywhite (U2, Peter Gabriel) replacing the departed Chris Kimsey as producer (giving Clayton his original TEAC recorder for putting in a word). Jagger was dry of songs, causing Richards to comment, "I thought [his album] would be something that he couldn't do with the Stones, rather than an obvious commercial rock'n'roll album. If it was Irish folk songs with a lady harpist, I would have respected it." With Jagger frequently absent, coming in later to overdub his curiously histrionic vocals, there were few battles over musical direction, so no disco. The track listing included four Woody co-writes and two Keith vocals (bootlegs reveal more, including lush soul ballads Crushed Pearl and Deep Love).

When *Live Aid* interrupted recording in July, Jagger recorded Dancing In The Street with David Bowie and played the US gig, leaving Keith and Woody's magnificently shambolic set with Bob Dylan. With Charlie immersed in his "mid-life crisis", addicted to booze, speed or heroin, US chat-show host David Letterman drummer Steve Jordan played on some tracks. "He was speeding all the time, it was getting out of control," Clayton recalls. "I remember being around his place on Cheyne Walk and he'd just given up. He said, 'Do you know when I realised I was doing too much speed? I was looking at myself in the mirror having a shave at four in the morning!' But he was never some wide-eyed speed freak. When he told me I was really surprised."

Wyman's advised absence meant bass duties were sometimes handled by Rolling Stones Records signing Ivan Neville or session titan Charlie Drayton. Keith was unwittingly gathering together his X-pensive Winos (then called The Biff Hitler Trio).

The first fruits came in March with the Stones' soul-strutting treatment of Bob and Earl's '63 hit Harlem Shuffle boasting fiery co-vocals from Bobby Womack, and a chorale including Jimmy Cliff, Don Covay, Kirsty MacColl, Patti Scialfa and Tom Waits. *Dirty Work* followed two weeks later (reaching No 4 in the UK and US). At this time of booming drums and high-tech polish, it offered a welcome rawness and inevitable aggression.

Oddly unsuccessful second single One Hit (To The Body) opens the set with dramatic riff interplay, Mick bellowing Keith's drug-referencing love lyrics. When sessions moved to New York's RPM Studios, guitar solos had been overdubbed by Jimmy Page, in town for Led Zep's *Live Aid* reunion. Mick and Keith's play-fighting in the video turned the negative energy into a humorous positive.

Violence propels the Richards-Wood compositions, including the vitriolic title track about people letting others get their hands dirty for them; working title was Let Some Fucker Do The Dirty Work. Had It With You could be about a love-hate relationship or Keith's relationship with Mick: "I love you, dirty fucker… It is such a sad thing to watch a good love die." After a fruitless Jagger session, Richards channelled his frustration through Fight ("Gonna pulp you to a mass of bruises"). Outtakes include Knock Your Teeth Out and Cut Your Throat.

Jagger's songwriting figured on three tracks: Hold Back was an outtake (criminally) exhumed to replace Keith's superior Deep Love, bolstered by Ivan Neville's bass over Charlie's crashing drums. Back To Zero's funky groove, glazed with lively guitars and co-writer Chuck Leavell's 80s keyboards, is topped by Jagger's nuclear threat-inspired lyrics. Despite Keith's Motown-influenced guitar, Jagger's hanging with Duran Duran peppered his tepid Winning Ugly. Keith disparagingly recalled Duran's shock when they visited the studio and found the Stones playing live. "'What are you doing in that room together?' It's called playing music, man. That's the only way we record, you snotty little turd."

Two tracks sung by Keith resonate beyond the aggression. With Richards and Woody handling everything (including drums), Jimmy Cliff duets with Keith on his retitled cover of Half Pint's '83 reggae hit Winsome, its authentic, dubbed-up production benefitting from Lillywhite producing Steel Pulse. Too Rude would be revisited in X-Pensive Winos sets. Sleep Tonight upheld the Keef ballad tradition with a heavenly gospel-tinged soul lullaby, lines like, "This darkness, baby, it's chilling me/Stars stare down in sympathy" and "You better get some sleep tonight" sparking more speculation. Sleep Tonight gained tragic poignancy when Stu suffered a fatal heart attack in his doctor's waiting room on 12 December. Thirty seconds of Big Bill Broonzy's Key To The Highway on boogie-woogie piano closed the album in tribute.

Wrapped in red cellophane, Annie Liebovitz's cover photo of the disconnected Stones in garish 80s clobber recalled The Clash's *Combat Rock* in its depiction of a band about to disintegrate. The situation worsened with Jagger's snide telegram informing band members he wouldn't tour the album (later citing Charlie's condition among his reasons). World War 3 intensified as newspapers encouraged Mick and Keith's public sniping with headlines like, "I CAN'T FACE TOURING WITH KEITH AGAIN!" and "I'M SO BROWNED OFF WITH JAGGER!"

Richards simply used the confidence and contacts gained bringing *Dirty Work* home to start his own solo career, which put the Stones on (thin) ice for nearly three years.

JAGGER ON SENSITIVE FORM, KEITH'S BALLADRY... THE STONES' FIFTH AND LAST OF THE DECADE WAS MORE THAN JUST AN ADJUNCT TO THE STAGE EXTRAVAGANZA

Side A
Sad Sad Sad
Mixed Emotions
Terrifying
Hold On To Your Hat
Hearts For Sale
Blinded By Love

Side B
Rock And A Hard Place
Can't Be Seen
Almost Hear You Sigh
Continental Drift
Break The Spell
Slipping Away

*All tracks written by Mick Jagger and Keith Richards, except Almost Hear You Sigh co-written by Steve Jordan

Producer
Chris Kimsey, The Glimmer Twins

Released
August 29 1989

UK chart peak
No 2

First UK pressing
Rolling Stones/CBS 465752

STEEL WHEELS

There were two big reasons for feeling awestruck that October 1989 evening at New York's Shea Stadium. Most immediately there was the vast industrial ruin belching smoke and lights across the entire width of the stands that dwarfed the scurrying ants setting up the equipment on a stage beneath the massive pipes and walkways.

But even more remarkable was experiencing that unique excitement that flared whenever the Stones were about to take a stage. For seven years that prospect had seemed increasingly unlikely after World War 3 levelled into Jagger pursuing his solo career then Richards overcoming his reluctance and forming The X-Pensive Winos.

If Jagger's solo albums were targeted at younger audiences, his shows were still weighted with Stones classics. Richards' *Talk Is Cheap* (1988) was hailed the best Stones album in years, dominating his gigs at smaller venues. If fronting his own band made Keith appreciate what Mick had to deal with every show, it also boosted his confidence in his voice and stagecraft. When Jagger suggested a conciliatory meeting in 1988, Richards was coming back as much more than a guitarist and songwriting partner. The Stones were now rebooted for the next phase of their career, one that would include the most successful mega-tours of all time.

It started with January 1989's meeting between Mick and Keith at Eddie Grant's Blue Wave studio on Barbados. Keith told Patti he'd either be away for two hours or two weeks, "Because I'll know in 48 hours whether this thing was going to work or if we were just going to start cattin' and doggin'." After years of potshots initially sparked shouts and insults, the two old friends were soon guffawing at what they'd said about each other. Jagger had been howling the frenetic Hold On To Your Hat when Keith arrived; Charlie's steering of its frenetic tempo told him the Stones could work again.

Hatchet buried, the pair embarked on their easiest co-writing sessions since the mid-60s, soon having 12 tracks for an album that included neither covers or out-takes, with dozens more waiting in the wings. "When we got in that room and sat down with our guitars, something different took over," recalled Richards, adding: "The Stones are bigger than any of us when it comes to the nitty-gritty."

"When we got into that room, something different took over. The Stones are bigger than any of us" – Keith Richards

The reconciliation coincided with the Stones' Rock And Roll Hall Of Fame induction at New York's Waldorf Hotel. Recording started at AIR Studios on Montserrat in late March with a returning Chris Kimsey. Flying one of the sessions' first killer Keef riffs, Mixed Emotions could have been commenting on the rift with its "let's bury the hatchet" but Jagger said it concerned a female acquaintance.

Keith had delirious ballads Almost Hear You Sigh and Slipping Away; they hadn't been finished in time for *Talk Is Cheap* and so would provide the album's most soulful moments. Over six weeks' recording, old tensions arose between Richards' organic marinating and Jagger's tendency to speed things along, with computer-synthesiser whizz Matt Clifford adding high-tech edge. When Wyman's engagement to Mandy Smith piqued tabloid interest he was sent to Antigua to escape the media with Woody switching to bass.

Mixing at Olympic in May and June, the Stones finished *Steel Wheels* in five months, mainly on account of the upcoming world tour. Although inevitably overshadowed by the colossal stage show, *Steel Wheels* deserves more than its status as one of the more average Stones albums. (First single) Mixed Emotions immediately showed the Stones were back in business, full and vibrant with complex guitar interplay, Jagger singing again with impassioned style on that glorious killer chorus. Mixed Emotions was just one track to benefit from the sumptuous gospel-rinsed backing vocals of Bernard Fowler (Peech Boys, Tackhead), Sarah Dash (Labelle, Xpensive Winos) and Lisa Fischer. Chuck Leavell was back on keyboards, Matt Clifford adding synthesised texture and the Kicks horns on brass.

Mixed Emotions appears as the second track after opening call-to-arms Sad Sad Sad, its riff echoing Street Fighting Man, the old swagger back and firing on the fullest cylinders for 10 years. Stealthy cruiser Terrifying finds Mick exploring extremes of desire with animal metaphors ("I'm rutting like a goat"). Hold On To Your Hat, the song Jagger came in with, tears along at Rip This Joint velocity before Hearts For Sale unfurls Richards, Wood and Jagger on three rhythm guitars meshing together. The Stones' country twang evocatively returns on Blinded By Love, Jagger addressing examples such as Mark Antony, Samson and Duke of Windsor, its almost-Latin sashay exquisitely garnished by Phil Beer's fiddle and mandolin.

Originally called Steel Wheels, second single Rock And A Hard Place is another standout rocker, bolstered by the three rhythm guitars, Keith's riff mating Brown Sugar's start and Soul Survivor's pube-strafing scrabble. "We're in the same boat on the same sea," Jagger sings in another of the album's best vocal performances, suggesting returning harmony.

Held over from *Talk Is Cheap*, Can't Be Seen hears Keith reflecting on the start of his relationship with Anita Pallenberg and need to keep it from Brian Jones, its jaunty rockabilly rampage displaying a new confidence in his vocals. Also from those sessions was (third single) Almost Hear You Sigh: this classic Stones ballad is elevated by Jagger's sensitive vocals, lustrous backing vocals and Keith's acoustic solo.

Originally titled Speed Of Light, the Eastern-tinged Continental Drift pays homage to Brian Jones by returning to Tangier and recording the Master Musicians of Joujouka for its swirling embellishment, one that also started the live set. Break The Spell is the Stones in their original element with electric Chicago blues, beautifully underpinned by Charlie. Slipping Away echoes Al Green at his most magical as, reflecting on the fleeting nature of love and happiness, he wrenches every shard of emotion from the depths of his battered soul. "Just as you have touched my heart, we split up and we're apart." The perfect closer.

Before *Steel Wheels* was released to positive reviews in August (making No 2 in the UK and three in the US), the Stones announced the album and tour from an open flat-car at New York's Grand Central Station, as their train brought them in on its steel wheels.

An unbeatable benchmark for stadium spectacle, the *Steel Wheels* jaunt broke records for audiences, personnel and revenue, pioneered sponsorship (Budweiser) and sold blanket rights, including TV, film and merchandising, to Canadian promoter Michael Cohl in a deal guaranteeing them around £50 million. Designed by architect Mark Fisher to evoke the urban decay of *Blade Runner*, the behemoth stage's mass of pipes, chutes, girders, ramps and catwalks contained video screens, pyrotechnics and a super-advanced light show.

After Continental Drift's intro, the Stones kicked into Start Me Up with a 300-foot firewall briefly making the 82-foot-high stage wider than a football pitch. The 10 auxiliary band members included Bobby Keys joining the Uptown Horns, Leavell, Clifford and the three backing singers, the 150-minute set straddling the catalogue with previously-unplayed gems including Ruby Tuesday and 2000 Light Years from Home. Also catching Pontiac Silverdome and Atlantic City in December, I still rate *Steel Wheels* the most spectacular show I've ever seen.

This period in the Stones' trajectory has been regarded by critics as a shadow of their 60s and (early) 70s glory days, and many fans have followed suit. Yet for this writer, who has followed the band for 58 years, I'd urge you to reconsider. Their 80s output should be taken as vital chapters in the Stones' epic, never-ending story. *P.T.O. for discography* ➤

THE ROLLING STONES
UK DISCOGRAPHY 1980-89

By Daryl Easlea

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89 ABKCO 820900 1 — **SINGLES COLLECTION: THE LONDON YEARS** (4LP, 72pp booklet) **£45**
89 ABKCO 820900 2 — **SINGLES COLLECTION: THE LONDON YEARS** (3CD, 72pp booklet) **£20**
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SIGNIFICANT WORLDWIDE RELEASES, PROMOS & CURIOS

80 Rolling Stones RSB2 — **THE ROLLING STONES COLLECTION** (Australia, 8LP set of studio albums from *Sticky Fingers* to *Emotional Rescue*, clamshell box) **£150**
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81 Rolling Stones — **Beast Of Burden/Everything Is Turning Gold** (unissued)
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84 Rolling Stones 450196 — **EXILE ON MAIN STREET** (UK, 2LP, reissue in single sleeve) **£20**
86 CBS CDCBSSAMP 1103 — **STONES ON CD – A RADIO SAMPLER** (UK, CD, poly sleeve) **£50**
89 Rolling Stones CSK 1952 — **STEEL WHEELS** (US, CD, promo-only, steel case) **£50**
89 CBS (no cat no) — **STEEL WHEELS – THE ALBUM OF THE TOUR** (box set, with LP, CD, cassette, and 'Terrifying' 12", European tour dates & sticker) **£150**
89 CBS SAMPC 1347 — **SAY AHHH!** (LP, promo-only compilation) **£200**
89 London 63 706 6 — **HOT ROCKS COLLECTION** (Germany, 4LP, subscription club edition of *Hot Rocks* and *More Hot Rocks*, cardboard box)) **£150**

SELECTED LATER RELEASES

ALBUMS

10 Polydor 0602527147277 **EMOTIONAL RESCUE** (180g LP, reissue with double-sided, 10-panel colour poster, remastered) **£20**

10 Polydor 0602527147284 **TATTOO YOU** (180g LP, reissue, printed inner, remastered, contains long version of Slave) **£30**

10 Polydor 0602527147291 **UNDERCOVER** (180g LP, reissue, printed inner, lyric insert, remastered) **£15**

10 Polydor 0602527147307 **DIRTY WORK** (180g LP, reissue, printed inner, remastered) **£15**

10 Polydor 0602527147314 **STEEL WHEELS** (180g LP, reissue, printed inner, remastered)..... **£20**

20 Rolling Stones 0602508773259 **EMOTIONAL RESCUE** (180g LP, second reissue, with double-sided 10-panel colour poster, half-speed mastered) **£20**

20 Rolling Stones 0602508773266 **TATTOO YOU** (180g LP, second reissue, printed inner, half-speed mastered) **£20**

20 Rolling Stones 602508773273 **UNDERCOVER** (180g LP, second reissue, printed inner, lyric insert, half-speed mastered) **£18**

20 Rolling Stones 0602508773280 **DIRTY WORK** (180g LP, second reissue, red shrink-wrap, half-speed mastered) **£20**

20 Rolling Stones 0602508773310 **STEEL WHEELS** (180g LP, second reissue, printed inner, half-speed mastered) **£20**

21 Polydor 3835531 **TATTOO YOU** (40th Anniversary Super Deluxe, 4CD, lenticular sleeve, book)..... **£100**

21 Polydor 3835533 **TATTOO YOU** (40th Anniversary Super Deluxe, 4LP, lenticular sleeve, book).... **£130**

21 Polydor 3834945 **TATTOO YOU** (40th Anniversary 2LP, g/f, printed inners) **£30**

21 Polydor 3834955 **TATTOO YOU** (40th Anniversary 2LP, g/f, printed inners, Keith Richards sleeve, clear vinyl, exclusive to Rolling Stones store)..... **£30**

21 Polydor 3834945 **TATTOO YOU** (40th Anniversary LP, printed inner)..... **£25**

21 Polydor 3834945 **TATTOO YOU** (40th Anniversary picture disc LP, clear plastic 12" x 12" bag, sticker, exclusive to Sound Of Vinyl) **£25**

21 Polydor 3834941 **TATTOO YOU** (40th Anniversary Deluxe, 2CD, booklet) **£15**

21 Polydor 3828460 **TATTOO YOU** (40th Anniversary CD) **£10**

21 Polydor 3834956 **TATTOO YOU** (40th Anniversary cassette, red shell, exclusive to Rolling Stones store)..... **£10**

MICK JAGGER SELECTED UK DISCOGRAPHY 1980-89

SINGLES

84 Epic EPC A 4431 **State Of Shock/Your Ways** (7", p/s, The Jacksons: Jagger credited as joint lead vocal on A-side only) **£2**

84 Epic EPC TA 4431 **State Of Shock (Dance Mix)/(Instrumental)/Your Ways** (12", p/s, The Jacksons: Jagger credited as joint lead vocal on A-side only)..... **£3**

85 CBS A 4722 **Just Another Night/Turn The Girl Loose** (7", p/s) **£3**

85 CBS TA 4722 **Just Another Night (Extended Remix)/Turn The Girl Loose/ Just Another Night (Edited Version)/(Dub Mix)** (12", p/s)..... **£5**

85 CBS A 6213 **Lucky In Love/Running Out Of Luck** (7", p/s)..... **£2**

85 CBS TA 6213 **Lucky In Love (Extended Version) /Running Out Of Luck** (12", p/s) **£4**

85 EMI America EA 204 **Dancing In The Street (Clearmountain Mix)/ Dancing In The Street (Instrumental)** (7", p/s, red label, w/solid centre, w/David Bowie) **£6**

85 EMI America 12EA204 **Dancing In The Street (Steve Thompson Mix)/(Dub Version)/ (Edit)** (12", p/s, w/David Bowie) **£6**

87 CBS 651028 0 **Let's Work/Catch As Catch Can** (7", poster bag) **£3**

87 CBS 651028 6 **Let's Work(Dance Mix)/(Edit)/Catch As Catch Can** (12", p/s) **£4**

87 CBS THROW 1 **Throwaway/Peace For The Wicked** (7", p/s) **£3**

87 CBS THROW P 1 **Throwaway/Peace For The Wicked** (7", picture disc, clear plastic sleeve) **£25**

87 CBS THROW T 1 **Throwaway(Remix)/(Vocal Dub)/Peace For The Wicked** (12", p/s)..... **£5**

87 CBS THROW C 1 **Throwaway(Remix)/(Vocal Dub)/Peace For The Wicked** (CD) **£8**

ALBUMS

85 CBS 86310 **SHE'S THE BOSS** (LP, printed inner)..... **£5**

85 CDCBS 86310 **SHE'S THE BOSS** (CD, 12pp booklet)..... **£8**

87 CBS 460123 1 **PRIMITIVE COOL** (LP, printed inner)..... **£5**

87 CBS 460123 2 **PRIMITIVE COOL** (CD, 12pp booklet)..... **£5**

07 Atlantic 122 79961 0 **THE VERY BEST OF** (CD/DVD, contains two tracks from *She's The Boss*, one from *Primitive Cool*, and Dancing In The Streets) **£10**

19 Universal 0602508118418 **SHE'S THE BOSS** (reissue, 180g LP, printed inner, half-speed mastered) **£12**

19 Universal 0602508118449 **PRIMITIVE COOL** (reissue, 180g LP, printed inner, half-speed mastered) **£12**

KEITH RICHARDS SELECTED UK DISCOGRAPHY 1980-89

SINGLES

88 Virgin VS 1125 **Take It So Hard/I Could Have Stood You Up**(7", p/s) **£5**

88 Virgin VS T 1125 **Take It So Hard/I Could Have Stood You Up/It Means A Lot** (12", p/s) **£5**

88 Virgin VSCD 1125 **Take It So Hard/I Could Have Stood You Up/It Means A Lot** (3" CD, card g/f wallet) **£5**

88 Virgin VS 1179 **Make No Mistake (Edit)/It Means A Lot** (7", p/s) **£3**

88 Virgin VS T 1179 **Make No Mistake (Extended Version)/(LP Version)/It Means A Lot** (12", p/s)..... **£8**

88 Virgin VSCD1179 **Make No Mistake (Edit)/It Means A Lot/ Make No Mistake (Extended Version)** (3" CD, card wallet)..... **£8**

88 Virgin KEITH 1-2-3-4 **Talk Is Cheap:** (4 x 7", one-sided singles of the album, promo-only) **£25**

ALBUMS

88 Virgin V 2554 **TALK IS CHEAP** (LP, printed inner)..... **£12**

88 Virgin CDV 2554 **TALK IS CHEAP** (CD, 8pp booklet)..... **£5**

19 Mindless 4050538424966 **TALK IS CHEAP** (Super Deluxe Signed Wood Box Set; 2LP, 2CD, 2 x 7", numbered, 80pp book, posters, guitar plectrums, tour laminate, lyric sheets) **£300**

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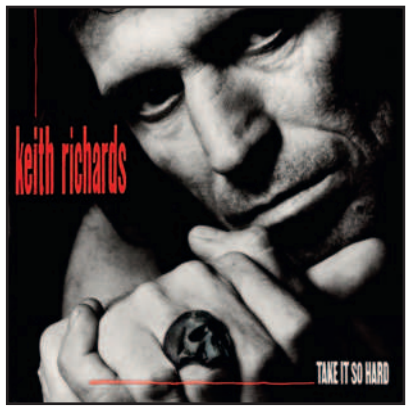

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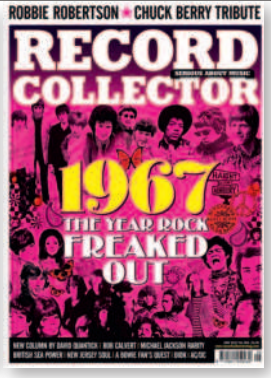

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From The Vaults

Reissues, remasters and compilations

Sea Change

How Mike Scott and his band doubled-down on their move away from The Big Music and into traditional folk. *By Terry Staunton*

The Waterboys

The Magnificent Seven

★★★★

Chrysalis CHENC 16 (5CD/DVD)

Still firing on all cylinders after recording and promoting the acclaimed *Fisherman's Blues*, The Waterboys' leader Mike Scott was in no mood to rest on his laurels, and reconvened his band just days after the last date of a lengthy tour. Over 15 months between the spring of 1989 and the summer of 1990, the now expanded outfit jammed and jigged incessantly to piece together what would eventually become *Room To Roam*, and this thrilling box set brings together a colossal 103 tracks guiding listeners along every step of the creative process.

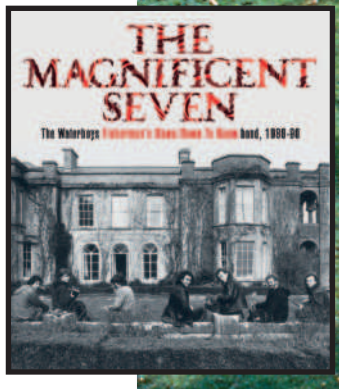
Scott assembled a similar after-the-event multi-disc set from the *Fisherman's Blues* sessions (2013's *Fisherman's Box*), and like that earlier compendium *The Magnificent Seven* (so called after newly joined drummer Noel Bridgeman's affectionate name for the raggle-taggle troubadours) is presented as a chronological document of the parent album's inception. Consequently, the first disc (titled Celtic Summer) finds them tentatively looking for a path to follow, warming up with familiar *Fisherman's Blues* tracks (And A Bang On The Ear, When Will We Be Married?) and a sprinkling of covers (there's a gorgeous take on John Prine's That's The Way The World Goes Round).

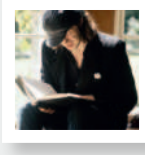
Theoretically, it serves as a lively apprenticeship for the newcomers to The Waterboys' world. Bridgeman is joined by fiddler extraordinaire Sharon Shannon (then barely out of her 20s but already celebrated in her native Ireland) and Colin Blakey's myriad flutes, whistles and keyboards. The band continue to gel on The Rambles Of Autumn, Disc Two's collection of live recordings and on-the-hoof tapes made in hotels and on several modes of transport, during which covers of Rainy Day Women and Girl Of The North Country suggest a strong Dylan template.

Scott has spoken of being suspended in a "dream state" throughout the entire process, but while he's clearly the *de facto* leader whose name will inevitably feature most prominently, there are countless illustrations of an intuitive democracy at work. It comes to the fore especially on the third disc (Winter's Work), where increasingly inventive live performances captured on both sides of the Irish border are augmented with equally spirited jolly-ups from as far away as Los Angeles and Oslo, and songs that would make their commercial bow on *Room To Roam* feature for the first time.

If the first three discs can be read as an embryonic, evolving education-slash-celebration, Disc Four (Atlantic Spring) represents the point where the band knuckle down to serious work at Spiddal House, the slightly stately 19th-century pile in Galway that Scott has long favoured as a creative base. The frivolity of an impromptu *a capella* Yellow Submarine can be forgiven, when held up against the more passionate focus of A Man Is In Love or And I Dreamed I Wandered.

By the time respected producer Barry Beckett brings a touch of his Muscle Shoals magic to the finished album (Disc Five), Scott and his fellow travellers have arrived at a place where The Waterboys have further enriched traditional folk while making it as relevant to the late 20th century as almost anything in the more mainstream pop/rock arena. A final DVD offers live shows and home movies, but the previous five discs paint just as many vivid pictures.





Q&A

Mike Scott on his band's wild reels and roaming beyond rooms

Why were you keen to get back to work so soon after touring *Fisherman's Blues*, instead of taking a recuperative rest?
We were having such a ball that we didn't want to stop. There was so much energy flying around it felt natural to keep moving and see where it took us; it seemed wrong to do otherwise, to deny the momentum. But there was a different atmosphere to what we were doing this time; in a sense it was a retreat from *Fisherman's Blues*.

Noel came up with the Magnificent Seven tag, but what specifically did he, Colin and Sharon bring to the dynamic of the band?
Well, Sharon brought a wealth of knowledge about traditional Irish music with her, and lots of youthful enthusiasm. She was only 20 when she joined us, hardly known outside the west of Ireland where she was playing in pubs in Galway and County Clare, and it was a wonderful injection of wildness to a group of people who were already a bit wild! Noel, on the other hand, was about seven or eight years older than the rest of us, with vast experience, so between them it was this incredible alchemy of creativity.

There's in excess of 100 songs on the box set. Was it a case of any one of you making suggestions and then giving most things a try?
In some ways, yes. I'd obviously take the lead on songs I'd already written and gave direction as we went along, but a lot of a time it would be others just kicking off a reel or something and the rest of us joining in spontaneously. There was very little verbal interaction in those cases, at least not until after the song and whoever had instigated it filled us in on its background. Advance discussion was minimal, it was a very organic process.

You recorded just about anywhere you found yourselves. Where was the most unusual place you played?
It was really a non-stop session, so we'd play in the van on the way to Glastonbury, or on trains and in hotels. We'd all be in the bar and someone would shout "the session's in Sharon's room" and off we'd go. There was a good one on a flight to a festival in France – the advantages of carrying your instruments as hand luggage. The memory's a little foggy because I'd had a few glasses, but I remember the cabin crew loving it.

Did getting Barry Beckett to produce *Room To Roam* provide an outsider's assessment of what worked and what didn't?
I'd met with Barry for *Fisherman's Blues* but ultimately decided to produce it myself, but this time I was a bit more tired and didn't want the responsibility of it, on top of playing. It was useful having a set of ears that were a couple of steps back from the action, it was kind of a stewardship production, if that makes sense. But he did his homework by coming out to see us early on when we were doing a gig in a tiny village hall in West Cork where the power kept cutting out; it was a real comedy night, like something out of *Father Ted*. Sometimes his main contribution would be to strip down the sound, because we'd all be going hell for leather and the instruments were clashing, like sails on a boat blowing in too many different directions. Our indiscipline may have been the jumping-off point for trying so many things, but it was Barry's discipline that gave the album its centre.
As told to Terry Staunton

The Waterboys: daily fire drills didn't half interrupt the sessions

Group Therapy

The roots rockers tried to work their way through numerous demons on album four, but to what end?
By Johnnie Johnstone

The Band: no prizes for guessing what they were growing in there

The Band

Cahoots – 50th Anniversary

★★

Virgin 3579380 (2CD, LP, 2CD/LP/7"/BD)

People have always measured the songs on *Cahoots* against those on *Music From Big Pink* and *The Band*. Inevitable, of course, although in some ways it's an unreasonable comparison: there are very few albums ever made which could claim to be the equal of those two. Yet it remains undeniable that, from around 1970, as a creative entity, The Band were in steady decline. There has been some revisionism recently – *Stage Fright*'s reissue received a somewhat kindlier reappraisal – but this 50th Anniversary deluxe repackaging of *Cahoots* may be in for a tougher ride.

After their third outing, The Band dived headfirst into a creative tailspin, as Robbie Robertson admitted to Barney Hoskyns: "I didn't have the spirit to write, and most of the songs were half-finished ideas." To make matters worse, Richard Manuel's spiralling alcoholism meant minimal endeavour (he spent much of the time in a drunken haze) while Levon Helm had become unusually distant and withdrawn. Even the normally reliable Garth Hudson found himself at a loss to embellish the material. As a consequence, the responsibility for seeing things through landed squarely on Robertson's shoulders, and the pressure to deliver was too great.

Cahoots, though, is not entirely devoid of charm, and arguably stands up well against synchronous releases from some of The Band's contemporaries, notably The Byrds, who released two largely uninspiring albums (*Byrdmaniax* and *Farther Along*) the same year. A fairer comparison might be with Van Morrison, whose two post-*Moondance* outings (*His Band And The Street Choir* and *Tupelo Honey*) were both decent enough, but naturally pale in comparison to the magisterial heights of *Astral Weeks*. If Morrison provides a more fitting reference point, coincidentally, through his close friendship with Richard Manuel, he would also make his own contribution to the music on *Cahoots*, the "Belfast Cowboy" joining his buddy in acting out the roles of two musicians stranded in Hollywood passing back and forth a bottle of whisky. 4% Pantomime (the % difference in strength between Johnnie Walker Red and Johnnie Walker Black label) has been criticised as slight and unimaginative, but its playful camaraderie and soulful groove compare favourably with much of the more contrived material on *Cahoots*, where various members try and fail miserably to locate profundity down dead-end streets. Something like Where Do We Go From Here still sounds about as convincing as Mike Love's eco-misteps on the early 70s Beach Boys albums.

In contrast, almost everything about the evocative Life Is A Carnival sounds natural and unforced, an achievement given the complexity of Allen Toussaint's funky Dixieland horn arrangement. Elsewhere, there are brief glimpses of the old magic – the swooning melody beneath Hudson's twinkling fingers on The Moon Struck One, the earthy R&B of Last Of The Blacksmiths and the explosive brass injection on Volcano – which momentarily recaptures some youthful exuberance. But much of the material beyond those is pedestrian: Shootout In Chinatown (full of half-baked stereotypes), for example, or the desperate Thinkin' Out Loud. Finale River Hymn's cluttered kitchen-sink production tries to resuscitate the wounded beast, but while it contains impressive soaring harmonies – here, at least, they were trying – it can't quite pull things off.

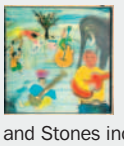
The extra tracks from the 2001 reissue are retained here alongside a few alternate takes, as well as an affectingly intimate live set from the Paris Olympia (May 1971), which certainly makes the whole package worthwhile. But ultimately, despite consummate performances and arrangements, *Cahoots* is let down more by the weakness of the compositions than by lacklustre performances or sloppy musicianship. In fact, despite the inner turmoil, the performances are exemplary. It was the songwriting that was sloppy. It came as no surprise that there wouldn't be album of new material for another four years.

COLLECTING... *The Band*

The Weight/I Shall Be Released

(7") (Capitol 2269, 1968) **£30**
Where it all began. Of course, they were already veterans, had seen it all, first as The Hawks and then as Bob Dylan's backing band. Bootlegs of *The Basement Tapes* were already circulating, but this was the first Band record to receive an official release. It wasn't credited to "The Band", but to Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, and Levon Helm, who together KO'd psychedelia with one hefty blow.

Music From Big Pink

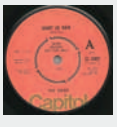


(LP) (Capitol SKAO 2955, 1968) **£70**
When Al Kooper proclaimed in his effusive *Rolling Stone* review that "there are people who will work their lives away in vain and not touch it", he didn't know how right he was. But it didn't stop everyone trying. After this, everyone, Beatles and Stones included, would never sound quite the same as they did before. The original Capitol mono gatefold issue, with black rainbow-rimmed label, remains the most sought-after by collectors.

The Band/Fleetwood Mac – Moondog Matinee/Mystery To Me

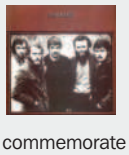
(LP) (AFRTS RL 24 4, 1974) **£20**
One of those curios that many serious collectors studiously avoid. The AFRTS (American Forces & Television Service) label released a selection of half-and-half albums from the late 60s to the early 80s, this one twinning six tracks from *Moondog Matinee* with five from the Mac's *Mystery To Me*. I guess the Mac album had longer guitar solos. For completists only.

Right As Rain



(7") (SF 93641, 1977) **£5**
Before the last waltz of er…*The Last Waltz*, The Band had become drenched in schmaltz. The breezy sax didn't suit the old men of steel, as exemplified by this rare promo 45 release of Right As Rain, the glossy AOR opener to their ill-fated studio swansong *Islands*.

The Band

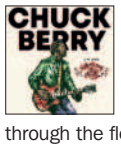


(LP) (LPCENT 23, 1997) **£15**
There has been a glut of reissues of The Band's classic second album, but this 1997 re-pressing was the first in over a decade, one of 44 albums specially selected to commemorate EMI's Centenary. And in some ways, the iconic sleeve – if one ignores the hype sticker – and the music therein, looked and sounded 100 years old, yet simultaneously fresh as morning dew.

Beirut
Artifacts
★★★
Pompeii POMP 009 (2CD, 2LP)
Indie-folk explorer's lost treasures unearthed

As he revisited his early EPs for a physical re-release, Beirut – essentially a solo vehicle for Albuquerque native Zach Condon – uncovered variously lost, rejected old recordings. The result on this well-apportioned double album, also featuring a host of B-sides and EPs, is a sketchy but frequently beguiling document of divergent paths taken by an inveterate explorer on his route to globe-roaming indie-folk acclaim. He may drift awhile but Condon always finds his way home: early EP tracks hint at the influence of Stephin Merritt, the US singer-songwriter behind The Magnetic Fields, Future Bible Heroes and more, but gradually discard it for a familiar bedding of marching band drums, squeezebox laments and polka frolics. A cover of Caetano Veloso's O Leãozinho showcases Condon's mournful voice at his finest. Elsewhere, Condon evokes Radiohead (Autumn Tall Tales) and synth-y disco (Irrlichter) yet floats inexorably towards Beirut's trademark style on Fisher Island Sound: swoony, stately, glistening with melancholy poise.
Kevin Harley

Chuck Berry
Live From Blueberry Hill
★★★★
Dualtone DUA 2241 (CD, LP)
Monument to the king rocker



The long-hair management at St Louis' Blueberry Hill restaurant dug through the floor to create the Duck Room, where Chuck Berry played 200-odd monthly shows in later life. Having been there and seen his joyous power at the age of the 80, able to create *that* guitar sound simply by wafting his fingers across the strings, an album was essential. It's been a long time coming but does the trick, raffish yet innocent, rocking, rolling and laughing. The 10 tracks skim the surface of the performance I saw but are a blinding best of, from Roll Over Beethoven to Johnny B Goode, encompassing Rock And Roll Music, Let It Rock, Nadine, Sweet Little Sixteen, and more. Fabulous.
Nick Dalton

Walter Bishop Jr's 4th Cycle
Keeper Of My Soul
★★★★
Real Gone Music RLGM 12831 PMI (CD, LP)
The jazz pianist's Black Jazz classic reissued

Walter Bishop Jr. was a much-respected sideman of the bebop era, playing and recording with the likes of Art Blakey, Charlie Parker, Miles Davis, and Hank Mobley. Though he released a number of albums as a leader in the 60s, he truly came into his own the following decade during his tenure with independent label Black Jazz, first with 1971's *Coral Keys* and then this equally effervescent effort two years later. Released as part of Real Gone's Black Jazz reissue series, in many ways *Keeper Of My Soul* is the label's archetypal release. It has one foot firmly in 60s groove traditions – see the warm, funky soul jazz of opener Soul Village or a Hammond-drenched take on Summertime – and another in deeper 70s concerns, such as the Coltrane-indebted spiritual jazz excursion Ndugu's Prayer or the fiery improvisations of Those Who Chant. The result is a brilliantly harmonised melding of styles and one of the much-venerated label's best albums.
Paul Bowler

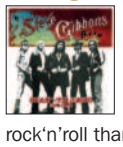
Carambolage
Carambolage
★★★
Tapete TR 498 (CD, LP)
Eilzustellung-Exprès
★★★★
Tapete TR 499 (CD, LP)
Bon Voyage
★★★
Tapete TR 501 (CD, LP)
Slits-like freneticism from German new wave's angular power pop trio

From Nordfriedberg, in the upper extremities of Germany, came Carambolage (French for pile-up), the most wonderfully skewed all-girl group the Neue Deutsche Welle had to offer. Their self-titled debut album, first released in 1980, is jagged and unruly, driven by Britta Neander's pounding percussion, with Angie Olbrich's bursts of organ on tracks such as Die Reigen occasionally making them come across like an end-of-the-pier curiosity. On 1982's playful *Eilzustellung-Exprès,* they strike the perfect balance of frenetic indie pop and indelible hooks, a perfect exposition of kooky pop with a breathless vitality. Third album *Bon Voyage*, where professional polish interfered with Britta's and Angie's working methods, proved a collision too far and ultimately broke up the band. It remained unreleased for decades. *Jeremy Allen*

Dodgy
The A&M Years
★★★
Edsel/Demon EDSL 0088 (8CD, 4LP)
Britpop trio – not as cheery as the singles implied

Even Dodgy would agree that they are mostly remembered for a handful of archetypally easy-going mid-90s hits including their 1996 single Good Enough, which went to No 4 in the UK charts. But the Birmingham trio's three albums of the era might surprise casual fans expecting similar fare. Compiled here, with five extra discs of B-sides, remixes and live songs in the CD edition, Dodgy showed they were equally interested in bucolic folk, club culture and stoner jams. You can't fault their eclecticism, but the approach was so scattergun that no album was cohesive enough to fully satisfy. Just when a Northern Soul stomper gets listeners on the good foot, a meandering haze stifles the mood. Their two albums since reforming in 2009 have focused on folk. It's lost the upbeat party feel of the singles, but they're doubtless happier that way. *John Earls*

Steve Gibbons Band
Rollin' – The Albums 1976-1978
★★★★
Esoteric ECLEC 52784 (CD)
Rocking into the new world



As punk neared, few bands were playing more rollicking rock'n'roll than Gibbons' outfit, the coming together of several Birmingham high-flyers, not least Move bassist Trevor Burton. Their breathless rendition of Chuck Berry's Tulane got them onto *Top Of The Pops* and they were a live treat. *Rollin' – The Albums 1976-1978* collects five albums in replica covers: *Any Road Up*, the live set *Caught In The Act, Rollin' On, Down In The Bunker* and *BBC In Concert*. Tulane's here both live and studio, and in a taut radio version, one of six BBC session numbers amid the 19 bonus tracks. It's good-time music that combines a hint of Brit R&B, good old rock'n'roll and the urgency of the new wave. *Nick Dalton*

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Making Time
the best of
The Creation

2 LP SET ON SPLATTER VINYL
ALSO AVAILABLE AS A 2 CD SET

For a band that never achieved much chart success in their native Britain, **The Creation** is one of the most paradoxically enduring of British combos to emerge in the furiously creative mid-sixties. Their recordings from their 1966-68 heyday are not numerous, but they have become the **archetype 'cult' band**, their music being **discovered, loved and admired by successive generations of fans** over the last half-century or so.

The key to The Creation's longevity lies in their retrospective status as the prime exponents of a **musical sub-genre latterly dubbed 'Freakbeat'** – and for gifting their name for one of the most successful British independent record labels of the eighties and nineties. The Sex Pistols covered **"Through My Eyes"** in some live shows, and songs like **"Making Time"** and **"Biff Bang Pow"** regularly appear on TV drama soundtracks.

This **2LP set** includes the band's **60s recordings**, **plus (for the first time on a "Best Of" compilation) highlights from their studio reunions** in 1987 and 1996, along with full **annotation by Alan Robinson**. With photos from his own archive, the design and artwork are by **sleeve design-legend Phil Smee**. Pressed on **140 gram splatter vinyl**.

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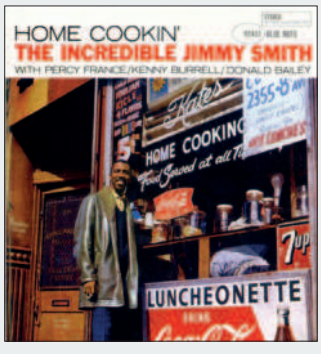
JAZZ COLLECTOR

By Charles Waring

For many jazz fans, the soul-jazz pioneer **JIMMY SMITH** (1925-2005) personified the Hammond B3 organ. In concert, he was a master showman who could dazzle with high-velocity keyboard runs while his foot-pedaled bass lines conveyed an irresistible sense of groove. Smith's early Blue Note albums tended to highlight his flamboyant, virtuosic side, but 1959's ***Home Cookin'*** (★★★★ **Blue Note**) is a more subdued affair where the emphasis is on mood and deeply soulful expression. Assisting the Pennsylvanian organ grinder are guitarist Kenny Burrell, saxophonist Percy France and Smith's regular drummer, Donald Bailey. Blending Ray Charles and Jimmy McGriff covers with succulent original material, Smith and his cohorts serve up a tasty platter whose blend of blues and gospel elements with hard bop inflections epitomises soul-jazz at its finger-lickin' best. The album is reissued as part of Blue Note's *Classic Vinyl Series* and though the audio quality is not as mind-blowing as the label's Tone Poet reissues, Kevin Gray's all-analogue mastering results in a fabulous-sounding record whose price tag (around 22 quid) makes it an absolute steal.

No relation to his Hammond hero namesake – and also not to be confused with another organist, the late Lonnie Smith – fellow keyboardist **LONNIE LISTON SMITH**, now 81, is renowned for his cosmic-vibed electric piano playing. Serving his apprenticeship in Pharoah Sanders' band in the late 60s, Smith was also a sideman with Miles Davis in the early 70s but is best remembered for his work on producer Bob Thiele's Flying Dutchman label. ***Renaissance*** (★★★★ **BGP**), recorded in 1976 by Smith with his band **THE COSMIC ECHOES**, was his final offering for Thiele's label and is an overlooked classic. The key cuts are a mellow chunk of astral funk called Space Lady and Latin-infused Mardi Gras (Carnival).



Like Smith, New York saxophonist **DAVE LIEBMAN** played with Miles Davis in the early 70s (they both appeared on the trumpeter's controversial LP *On The Corner*). At 75, he's in his twilight years now, but Liebman, who's been a prolific recording artist, shows no sign of slowing down. His latest project, the superlative ***Selflessness*** (★★★★ **Dot Time**), recorded with his Expansions Quintet, is a brilliantly heartfelt homage to his idol John Coltrane, whom he saw live many times in the 60s. Liebman puts his own, very distinctive spin on nine diverse Trane tunes, ranging from a sublime My Favorite Things to the deeply spiritual Dear Lord.

Liebman can be heard in a radically different setting on ***Empathy*** (★★★★ **Jazzline**), an inspired collaboration with pianist and fellow Brooklynite **RICHIE BEIRACH**. A box set housing five CDs recorded between 2016 and 2020, it's devoted to spontaneous composition and contains a meld of reflective solo and duo pieces as well as more expansive music featuring synths and drums.

Two other former Miles sidemen, 84-year-old bassist **RON CARTER** and drummer **JACK DEJOHNETTE**, 79, have teamed up with Cuban pianist **GONZALO RUBALCABA**, a relative spring chicken at 58. You can hear their special musical chemistry on ***Skyline*** (★★★ **5Passion**), a gorgeous synthesis of jazz and Latin music created by three highly skilled musicians whose interaction on nine tunes seems almost telepathic.

A similar level of finely tuned musical ESP is present in the quartet that rising US alto saxophonist **IMMANUEL WILKINS** leads on his second album, ***The 7th Hand*** (★★★★ **Blue Note**). His 2020 debut, *Omega*, had the jazz critics (including this writer) salivating like Pavlov's dog and this new opus is likely to elicit a similar response. Wilkins is a tremendous composer and musician and has found simpatico musicians to help illuminate his aesthetic vision.

Another excellent new album is ***Plan B*** (★★★★ **Ubuntu**) by **THE KEVIN BRADY ELECTRIC QUARTET**. A well-honed outfit led by one of Ireland's premier jazz drummers, the Brady bunch – consisting of Fender Rhodes maestro Bill Carrothers, saxophonist Seamus Blake, and bassist Dave Redmond – lead the listener though a variety of moods, from introspection (Plan B) and agitation (Suicide Squeeze) to mellow euphoria (Wanderlust).

Grammy nominated saxophonist **REMY LE BOEUF** returns with a mesmerising cinematic opus, ***Architecture Of Storms*** (★★★★ **SoundSpore**), featuring nine compositions by the same 20-piece orchestra that featured on the New York-based musician's previous album, *Assembly Of Shadows*. The music is beautifully evocative, brought to life by fiery solos framed by elegantly-wrought ensemble passages. If you're a fan of the Maria Schneider Orchestra, you might well appreciate its sophisticated sonic architecture.

A former drummer with Florida pianist Brad Mehldau, **JORGE ROSSY** shows his skill as a vibraphonist on ***Puerta*** (★★★ **ECM**), an intriguing collaboration with the German bassist **ROBERT LANDFERMANN** and US drummer **JEFF BALLARD**. Barcelona-born Rossy knows how to swing but the best cuts are where he reveals a more reposeful side, creating glistening neon tone colours with his mallets.

From the same label, Italian flugelhorn specialist **ENRICO RAVA**'s ***Edizione Speciale*** (★★★ **ECM**) is a livelier, more vibrant affair. Recorded live in Antwerp during 2019, it shows that the 82-year-old hornblower, who leads a sextet, has lost none of his natural ebullience.

While sadly, Rava's career is nearing its end, fellow hornblower and singer **ANDREA MOTIS**' is still in its relative infancy. Even so, with 10 albums already to her name, the 26-year-old Spaniard is vastly experienced. Her latest ***Colors & Shadows*** (★★★ **Jazzline**) is an accomplished offering recorded in the company of the WDR Big Band Cologne. Listening to the gorgeous melodies that flow from her horn, it's no surprise that Quincy Jones is a fan.

The British harpist and singer **TARA MINTON** returns with an engaging set of duos with bassist Ed Babar. Impeccably produced by Geoff Gascoyne and featuring a cameo by saxophonist Stan Sulzmann, it's called ***Two For The Road*** (HHH **Jazzit**) and serves up novel versions of standards and jazz classics. Finally, the Grammy winning US chanteuse **CECILE McLORIN SALVANT** finds herself at a new label after several years on Mack Avenue. Showing that she's not afraid to take creative risks, ***Ghost Song*** (★★★★ **Nonesuch**) proves to be her most ambitious record yet; an epic smorgasbord of sonic delights that comes across like the soundtrack to a futuristic science fiction film. It opens with an echoey, windswept take of Kate Bush's Wuthering Heights that segues into an offbeat medley but the most mind-blowing track, though, is I Lost My Mind which, with its layered voices and eerie sepulchral organ, comes across like the aural equivalent of an LSD trip. Far out, as they say.

Gorillaz

Gorillaz (20th Anniversary Super Deluxe Vinyl Box Set)

★★★★

Parlophone 0190296649363 (8LP)

Beyond-bursting reissue for unabashed monkey nuts

As the 21st Century approached, it became evident that, even with the evolution of albums such as *Blur* and *13*, the band that Damon Albarn made his name with could no longer contain his creative ambitions. Clearly, the only thing that could was a group with literally no parameters – a "virtual group" that existed solely as avatars through which Albarn and visual foil and *Tank Girl* creator Jamie Hewlett could channel everything from lo-fi hip hop (Clint Eastwood) to Cuban balladry (Latin Simone [Que Pasa Contigo]) and retro-futurist pop (19-2000), with Japanese anime-influenced visuals as suitably maximalist as their vision. The duo may have fully realised Gorillaz's true potential with their second album, *Demon Days*, but this debut landed fully-formed in the spring of 2001, as though the natural conclusion of the internet's (differently) chaotic early era. At a mammoth eight discs, this reboot more than speaks to the concept's limitless scope, with remixes unfolding out to B-sides, bong-loaded dub excursions, primitive demos, live apery and stargazing possibilities to come. *Jason Draper*

Green Day

The BBC Sessions

★★★

Reprise 1666968 (CD, LP/2LP)

At the Beeb, before they were *American Idiots*

Punk's association with BBC radio sessions is almost as old as the genre itself, with recordings made for John Peel's programme playing a significant role in documenting punk's evolution. Green Day paid underground dues before clobbering the US mainstream, so it's fitting their contribution is recognised with this newly mastered round-up of four sessions cut for Steve Lamacq's show between 1994 and 2001. The well-balanced 16-track selection includes yell-along hits (Basket Case), a punchy Brain Stew/Jaded medley, and deeper cuts (Prosthetic Head, 2000 Light Years Away), all rendered with razor-tight, adrenalin-charged performances (with minimal overdubs), some of which (Minority) have an edge over their album counterparts. With liners from Lamacq, this is a collector-friendly time capsule of Green Day's ascent. *Rich Davenport*

The Gun Club

Preaching The Blues

★★★★

Flood Gallery FLOOD 001 (7x7")

Fully loaded box of 45s

Following well-expanded reissues of *Fire Of Love* and *Miami*, Jeffrey Lee Pierce's estate has commissioned a work-of-art tribute to the late Gun Club leader based around his band's 7" singles.

Pierce's wild 12-year supernova with The Gun Club and evolution from primal cow-punk blues preacher to haunted cinematic poet is succinctly encapsulated by Ghost On The Highway, Sex Beat, Fire Of Love, Walking With The Beast, Death Party, The Great Divide, Pastoral Hide And Seek and Cry To Me (in original sleeves), bolstered by bonus *Miami* demos 45, memorabilia-stacked booklet (enlivened by stunning photos of Pierce at his charismatic peak), badge, promo pic and ads booklet. If

The eyes have it: Green Day's radio sessions collected

only Pierce was here to see this beautiful tribute to his mercurial genius. *Kris Needs*

Hawkwind
Dust Of Time – 1969-2021
★★★★★
Atomhenge ATOMCD 61048 (6CD)
A mega journey through the mists of time

The space rockers' 50-plus years flying in the face of fashion is honoured with a huge box set. Alongside a posh book, six CDs hold 81 tracks, the first time in a universe of compilations that the early, major label years have sat alongside latter-day curiosities and triumphs. From first single, Hurry On Sundown, to latest work, *Somnia*, it's the summation of several dozen albums, plus live and radio tracks. Whether chartbusting Silver Machine, the hypnotic 15-minute You Shouldn't Do That from the classic *In Search Of Space*, the delightful Quark, Strangeness And Charm or wonders only known to devoted fans, it's a journey of joyous memories and eye-opening discoveries. *Nick Dalton*

Howard Jones
At The BBC
★★★
Cherry Red CRCDBOX 118 (5CD)
Radio sessions chart synth man's purple patch

Keyboard wizard Howard Jones's mix of hippy idealism and showmanship was all too much for the cooler new wave synthheads when he emerged out of High Wycombe in 1983. Soon, though, he was top of the album charts in both the UK and the US and famous enough to be namechecked by Deirdre Barlow on *Coronation Street*. This five-disc set is a fascinating traipse through four years of sessions for the BBC, recorded between '83 and '87, from adrenaline-charged solo showings played with nibble fingers for Kid Jensen as an unknown, to live performances with brass and backing singers, including a young Caron Wheeler. Those early sessions in particular sound surprisingly raw and thrilling nearly four decades later, while sleevenotes see Anil Prasad converse with Jones to look back over the era that shaped him and his music. *Jeremy Allen*

Akira Ito
Marine Flowers
★★★★
Glossy Mistakes GLOSSY 007 (CD, LP)
Japanese keyboardist's ambient classic

Akira Ito was part of Japan's 1980s ambient music scene, which sought to reshape existing styles into new "environmental" forms designed for use in shops, art galleries, adverts or fashion shows. Ito's own take was intended as a tool for healing, and he released a series of albums dedicated to spiritual and environmental concerns. Composed to accompany a documentary on marine wildlife, this water-themed 1986 release veered towards the latter.

A love of synth experimentation, 70s prog rock and post-punk seemingly inform these aquatic themes. Slowly drifting layers of synths overlap the sound of waves on Into The Beauty, while darting gamelan rhythms and *Blade Runner* keys are underpinned by Jah Wobble-esque bass notes on Essence Of Beauty. The piano-led ambience of Dancing Spirits and the rhythmic keyboard experiments of Life Goes On round out a becalming and immersive experience. *Paul Bowler*

Kiss
Destroyer – 45th Anniversary
★★★★
UMC 3598822 (2CD, 2LP)
When the rockers found a sound to match their look

After three flop albums, KISS broke through with 1975's *Alive!*, a live album that successfully captured their theatrical bombast. They subsequently teamed with producer Bob Ezrin (Alice Cooper), whose grandiose vision expanded their sound on 1976's *Destroyer*, sending Kiss over the top (and to the top) on every level. Appropriately, this 4CD/Blu-Ray Super Deluxe edition applies the same approach. A clean, clear Abbey Road remaster magnifies Do You Love Me's stadium-shaking stomp and Beth's intricate orchestration, the latter reframed with a new understated acoustic remix. Unreleased tracks abound; edits and outtakes show KISS' essential raunchy sound intact at the core, Stanley and Simmons' demos highlight Ezrin's contribution, and a raw, raging 1976 Paris live show sees Flaming Youth get a rare airing. As if that's not enough, it's topped off with Steven Wilson's surround mixes and copious period memorabilia. *Rich Davenport*

Manda Rin
My DNA
★★★★
Past Night From Glasgow PNFG 21 (LP)
Vinyl reissue for the only solo record by Bis singer

As the Beastie Boys recognised in signing maligned Glasgow indie-pop trio Bis to Grand Royal, the band anticipated many 21st-century pop mores, from the sleek, sugary Manga influence, to the poppy feminist individualism of everyone from Robyn to Girls Aloud, to the arch Glaswegian edge which Franz Ferdinand took global. This lone solo record by singer Amanda (Manda Rin) MacKinnon, re-released on pink vinyl by Past Night From Glasgow, came in 2009, and it follows the Bis template: bubblegum vocals allied with punky, retro synths, sublime pop hooks and – especially on Bad Things Happen To Bad People and the Bret Easton Ellis-influenced Less Than Zero – unexpected lyrical darkness. As with the still-active Bis, it sounds as contemporary as ever. *David Pollock*

Mogwai
EPx3
★★★★
Chemikal Underground CHEM 250 (LP)
The slow-burn Glasgow rock group's early EPs revisited

After a quarter-of-a-century uphill struggle which finally led to a No 1 album in *As The Love Continues*, this three-EP vinyl box returns Scottish sonic adventurers Mogwai to their early days. Released by Chemikal Underground, the Glasgow indie behind their first two albums, it's essentially the Japan-only (but later UK-released) 2000 compilation *EP+6*, which collected the preceding three years' *4 Satin*, *No Education = No Future (Fuck the Curfew)* and the simply-titled *EP*. Across 10 tracks this is a lost, largely pre-synthesiser Mogwai album in its own right, featuring favourites like the savage, insistent Xmas Steps and the oscillating intensity of Stanley Kubrick. It's the packaging which really sells this version, though, a trio of coloured records boxed together in the original sleeves. *David Pollock*

The Nightingales
King Rocker (Soundtrack)
★★★★
Fire KROCK 001 (LP)
The music from the doc about the cult punk outfit

Despite releasing several bruising albums since their 2005 reformation, The Nightingales had been written off as 80s misfits by everyone except hardcore fans until Michael Cumming's 2020 documentary shone a light on them. Robert Lloyd's jocular resilience in the face of public indifference, and an unwavering conviction he had something of real value to offer, won him many new admirers. And by God, did he have something to say – as rapid and fearless a stream of invective as Mark E Smith, frosted with pulsing basslines and itchy Beefheartian rhythms. Those occasional forays into C&W mean Stewart Lee's "Lee Hazlewood fronting Amon Duul" definition is a touch neat, but from early 45 Use Your Loaf to later classics, the songs contained herein bear witness to Lloyd's unique gift. *Johnnie Johnstone*

Photo (Green Day): Marina Chavez

PSYCH COLLECTOR

By JR Moores

In the 60s, teenager **PHU ONG TÂM** was one of the first Vietnamese singers to embrace the sound of western rock'n'roll. She wowed audiences in the Saigon nightclubs and tearooms, caught the attention of local label bods, and worked prolifically until she walked away from the nhac kích dong (or "action music") scene in 1966. The 76-year-old is now based in California, and kept her showbiz past to herself for most of her life. However, Tâm's eldest daughter, Hannah Hà, couldn't help but notice that her mother's karaoke performances were always a cut above the rest. After a bit of digging, 25 of Tâm's vintage yet still-vibrant songs can be heard on the compilation ***Magical Nights: Saigon Surf, Twist & Soul (1964-1966)*** (★★★★ **Sublime Frequencies**). It's easy to imagine how much stage presence Tâm must have had from the strength and colour of the vocals. The backing tracks, which draw on different Anglo-American genres popular at the time, sound a little dusty, even in remastered form. That can't be helped. But there's no denying their energy.

The debut album of London's **BLOSSOM TOES** came out in the autumn of 1967. Under the guidance (or manipulation) of Marmalade Records owner Giorgio Gomelsky, ***We Are Ever So Clean*** (★★ **Esoteric**) was clearly intended to ride on the bright coattails of "Billy Shears". If Marmalade had been more upfront, they might as well have marketed it as *Sgt. Pepper's Other Lonely Hearts Club Band*. George Martin's production trickery and orchestration were imitated as closely as possible. At least one of the vocalists sounds a lot like McCartney. Comic Goons-y voices appear between the songs. The Rutles would've been proud of its wackier moments, such as The Remarkable Saga Of The Frozen Dog. In 2007, *Pitchfork* declared Blossom Toes "the twee-est band of all time". That's a little harsh as *We Are Ever So Clean* is a quaint but listenable affair. The demos, radio sessions and live tracks on this 3CD reissue indicate how the band sounded in "real life". Their follow-up album, 1969's *If Only For A Moment*, was a heavier and edgier outing.

Blackpool-based **COMPLEX** released two albums in 1971, a self-titled debut and its sequel, *The Way We Feel*. They pressed only 99 copies of each because any more and they would have been subject to tax. Talk about tightness – the debut LP didn't even fit into the sleeves they'd ordered. If you stumble across a copy in your dad's attic, keep hold of it because they're worth a lot. Failing that, you can listen to ***Live For The Minute – The Complete Complex Anthology*** (★★★ **Grapefruit**). The albums were intended as demo discs, really, and it's a shame they didn't fall into the right hands. The evident songwriting chops and warm, organ-heavy sound suggest Complex could have gone the distance.

Dömínance And Submissiön – A Tribute To Blue Öyster Cult (★★★★ **Ripple Music**) was conceived by Steve Hanford, former drummer of Poison Idea, who died in 2020. Testament to both Hanford's vision and the band being covered, the record is a hard rock hoot and a half. Hanford himself can be heard on it, as can members of High On Fire, Quasi, Witch Mountain and more. Mark Lanegan pops up (of course he does). Nick Oliveri, as usual, sounds in a state of debauched delight. Howling Giant hook up with Fu Manchu's Bob Balch for an appropriately hefty rampage through Godzilla. There are a couple of renditions here that threaten to tip into prog-metal territory or overt gothiness but that's just nit-picking. Most contributors don't get too fancy by wisely foregrounding the all-important riffosity.

Fetch the industrial ear defenders, **GNOD** are back. With this ever-changing crew, you never know whether they'll be playing Hawkwindian psychedelia, ruthless noise rock, jazz-tinged avant-techno, or something else entirely. With two drummers in the current line-up who everyone else has to battle to be heard over, ***La Mort Du Sens*** (★★★★ **Rocket**) sits at the weightier and uglier end of the Gnoddy spectrum. Have you ever seen documentary footage of a steelworks in action? That's what this album sounds like. The disorientating brutality won't be every *RC* reader's cup of tea but if you're in sudden need of blasting the cobwebs out of your head and into the middle of next week, it's going to do a better job than the latest Ministry album.

There's a lot to take in on any given record by **TREES SPEAK**. The latest, ***Vertigo Of Flaws*** (★★★ **Soul Jazz**), is a double album with 29 tracks, so strap yourselves in and switch off the Wi-Fi. The duo (Daniel Martin Diaz and Damian Diaz of Tucson, Arizona) and their associates don't try to conceal their blatant reference points: Can, Neu!, Cluster, Hawkwind, Tangerine Dream, John Carpenter, Ennio Morricone, fusion-era Miles Davis, Hans Zimmer. The atmospheres that are conjured up can feel a little synthetic but perhaps that depends on what the listener happens to project onto the crisply recorded, dystopia-evoking instrumentals. Whether you worry about that kind of thing or not, any concerns should soon slip away as the music carries you away to a distant planet in the year 2099 or thereabouts, populated by robot bandits, articulate alien beings with massive foreheads, hover-based modes of transportation, and triple-breasted mutants. (Individual imaginary worlds may vary.)

Pixies
Live In Brixton
★★★★
Edsel EDSL 0090 (8CD, 8LP)
Quiet, loud, no bants: a textbook return

When Boston's demi-gods of decibel-vaulting alt-rock began their Brixton Academy reunion takeover in June 2004, they knew what was needed, mostly. Not the cover of Neil Young's Winterlong that Black Francis, Joey Santiago, Kim Deal and Dave Lovering kicked off with at the first gig, slightly cheekily, but the unrelenting best-of setlists that followed over four nights, stretched taut across 26- to 29-song-strong shows. There were new tracks (understandable, perhaps, given we know now an album of new material wouldn't arrive until 2014's *Indie Cindy*), no between-song chatter; lots off *Doolittle*, little from *Trompe Le Monde*/*Bossanova* – and fresh track orders per show for multi-night visitors. After subsequent full-album tours and new releases, the results are lavishly repackaged here and sound like the epitome of comeback shows executed with forensic precision, from night one's feral rush of Debaser, Broken Face, Something Against You and Tame to night four's crushing Vamos. Though how they got away without Where Is My Mind? on opening night is anyone's guess. Apart from that, though, *Live In Brixton* – all eight discs of it – is a golden template for how to do comebacks. *Kevin Harley*

The Pretty Things
Live At The BBC
★★★★
Repertoire REP UK 1373 (6CD, 3LP)
Wild R&B revivalists' radio cuts

Dubbed the bad boys of pop for their long hair and cool threads, the Pretties hit with Rosalyn and Don't Bring Me Down in the early 60s. By the end of that decade, they were a much-loved underground band (with the rock opera *S.F. Sorrow*) and later an underrated hard rock outfit on Led Zeppelin's Swan Song label. This set spans 1964 to 2018, from *Saturday Club* through to John Peel's *Top Gear* and *Sunday Concert* shows and *Sounds Of The 70s* – some Peel and *Sounds Of The 70s* tracks were recycled for Brian Matthews' BBC World Service shows. Mark Lamarr and Marc Riley's BBC shows bring the band's history up to date. Superb sound, digipack booklet with memorablia and interviews. Pretty essential. *Tony Burke*

Roxette
Joyride (30th Anniversary)
★★★
Rhino 5054197107177 (3CD, LP/4LP)
Swedish pop duo's trip to the top

Don't Bore Us, Get to the Chorus! exclaimed the title of Roxette's 1995 greatest hits album. *Joyride*, released four years prior, certainly stands as testament to that songwriting mantra, and the material takes on new resonance after the untimely loss of singer Marie Fredriksson in 2019. *Joyride* spawned five hit singles and the Swedish pair generated maximum pop joy via power chords and hook after catchy hook, though they were equally happy wielding guitar riffs or the funk-rock of bands like Dan Reed Network. The songs on *Joyride* almost drown each other out in their bombast, particularly on this sprawling reissue with extensive demo versions – yet that's all part of the glory, and tracks such as Fading Like A Flower remain just as majestic today. *Kate French-Morris*

Nina Simone
★★★
Nina Simone And Her Friends
Bethlehem/BMG 538671451/2 (CD, LP)
Sharing the spotlight...

Though Chris Connor was the first female singer to record a long-player for Gus Wildi's Bethlehem label and features on this 1959 compilation (as does another jazz legend, Carmen McRae), top-billing goes to Nina Simone. That's perhaps because Simone was riding high at the time thanks to the success of her debut LP, *Little Girl Blue*. We'll never know if the notoriously prickly Simone was actually "friends" with Connor and McRae but together, they certainly offer a jazz vocal masterclass, performing four tracks each. McRae is the most technically accomplished singer of the trio and Connor impresses with her smoky sensuality but Simone, three of whose tracks are *Little Girl Blue* outtakes, is in another league altogether; vocally transcendent on I Loves You Porgy and displaying imperious piano skills on African Mailman. *Charles Waring*

Hail To The Chief

Stunning fifth volume in reissue series unearths overlooked gems from the Afrobeat icon's canon.

By Charles Waring

Fela Kuti

Box Set #5

★★★★★

Partisan/Knitting Factory KFR 4006 1 (7LP)

Lagos was the scene of some of Fela Kuti's worst nightmares; where, in the 70s and 80s, he was badly beaten and jailed multiple times by a brutally authoritarian Nigerian military government intent on silencing his dissent. Today, though, the city is at peace with the legendary founding father of Afrobeat, whom it now venerates; his former home at Kalakuta, once besieged and destroyed by a thousand troops, has now been transformed into a museum while a concert venue called The New Africa Shrine holds the annual Felabration music festival and was built to honour his name. Outside Africa, Fela's fame has also spread exponentially since his death in 1997, thanks to everyone from Beyoncé to Coldplay sampling his music and of course, the successful off-Broadway musical, *Fela!*, co-produced by Jay-Z and Will Smith.

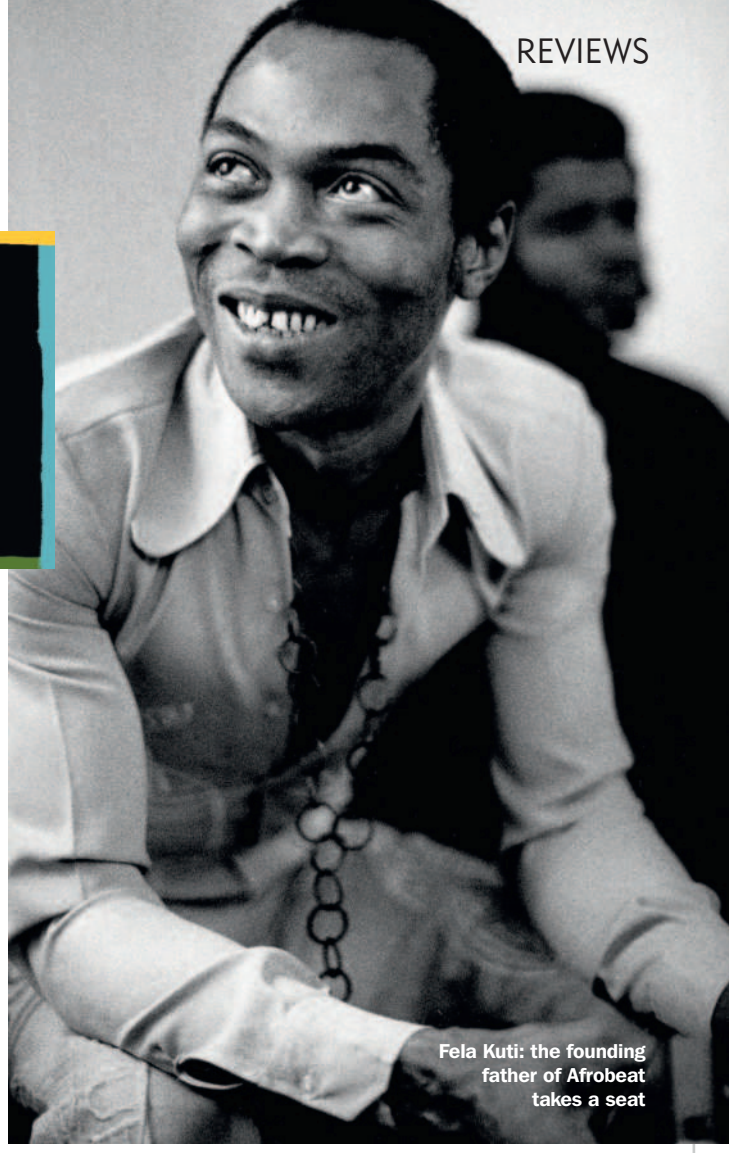
There have also been plenty of reissues that have kept Fela's music alive, particularly a series of limited edition vinyl packages that began in 2010 and continue with this fifth instalment curated by Fela's eldest son Femi and Coldplay's Chris Martin. Though some of Fela's best known albums (*Zombie* and *Expensive Shit*) have already appeared in previous volumes, this latest assemblage digs up seven equally fine but lesser-known LPs, each deserving wider exposure.

Box Set #5 opens with an important record in Fela's discography, 1971's *Why Black Men Dey Suffer*, which etched the blueprint for Afrobeat with its mesmerising collision of funk, jazz and highlife elements. Featuring guest drummer Ginger Baker, who trades knotty polyrhythms with the late Tony Allen, the 15-minute title song espouses a wholesale rejection of western ideology, encouraging Nigerians to shake off colonial shackles and embrace their traditional African heritage.

By combining politicallyslanted lyrics with danceable, snaking grooves that combined rousing call and response vocals with blaring horn fanfares, Fela weaved words and sound into a subversively provocative cocktail. 1975's *Noise For Vendor Mouth* offered further proof that Fela's music not only excoriated the ruling authorities but was also a manifesto driving social and political change. Its title track, which exposes the venality of Nigeria's political elite, builds a densely polyphonic Afrobeat symphony from a simple guitar melody while 1976's *Excuse O* includes the sinuously hypnotic Mr Grammarticalogylisationalism Is The Boss, a critique of Africans who betray their own language and culture. Recorded the same year, *Kalakuta Show* is an album whose focus is the Nigerian government's first assault on Fela's commune in 1974 – and he bemoans further injustices on another '76 LP, *Ikoyi Blindness*, which spotlights the disparities between Nigeria's rich and poor.

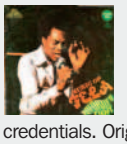
The two final albums in the box set feature Fela's band Egypt 80, the successor to Africa 70, but there's no dip in quality and musical intensity. On *Original Sufferhead*, Fela champions the poor while lamenting how exploiting foreign corporations has unbalanced the African economy and on the dynamic one-track album, *Overtake Don Overtake Overtake*, his target is his country's rampant police corruption.

Fela's political battles came with a heavy price; the beatings he took weakened him physically, eventually contributing to his death. But the Nigerian authorities' desire to silence him showed how powerful he had become; and, as the seven albums in this magnificent package attest, the source of his power was music, which he was able to weaponise. Ultimately, though, his goal was peace, harmony, justice and a united Africa; above all, he was a galvanising force, whose grooves and messages still resonate deeply today. How the increasingly unjust world we live in could do with a courageous musical freedom fighter like Fela Kuti right now.

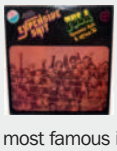


Fela Kuti: the founding father of Afrobeat takes a seat

COLLECTING... *Fela Kuti*

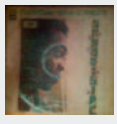


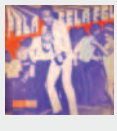
Music Of Fela – Roforofo Fight
(Jofabro, JILP1001, Vinyl, 2LP, Nigeria, 1972) **£400**
This powerful and under-appreciated record is the only double LP in Fela's catalogue and marked the beginning of him singing in broken English, which helped validate his Pan-African credentials. Original copies are rare and expensive and even less-than-mint versions exchange hands for exorbitant prices.



Expensive Shit
(Soundworkshop Records, SWS101, Vinyl, LP, Nigeria, 1975) **£250**
Apart from potty training "poop" songs for kids, tunes about bowel movements in pop are understandably rare. Arguably the most famous is the title track of this iconic album, which refers to an incident in 1974 where the Nigerian police arrested Fela for alleged marijuana use. They held him in custody, waiting for him to produce a stool sample that would incriminate him.

Afrodisiac
(Regal Zonophone, SLRZ 1034, Vinyl LP, Nigeria, 1973) **£200**
The four tracks on this album, recorded at London's Abbey Road, reworked earlier Fela singles, expanding them into epic Afrobeat symphonies. The record came out via EMI's Regal Zonophone imprint and included Jeun Ko Ku, a song about gluttony that became Fela's first West African smash, selling 200,000 copies.





Fela Fela Fela
(His Master's Voice, HNLX 5033, Vinyl, LP, Nigeria, 1970) **£500**
A vivid snapshot of a proto-Afrobeat Fela, this album features ten relatively short songs that were recorded in Los Angeles in 1969 during a 10-month stay in the USA. Fela is backed by Koola Lobitos, his 60s band that included drummer Tony Allen and soon afterwards morphed into Africa 70.

Fela In Music At Sundown – From His Double Album Roforofo Fight
(Jofabro, JILP 1001, Vinyl, LP, Ghana, 1972) **£300**
This super-rare Ghanaian-only pressing on the EMI-affiliated Jofabro imprint is a single LP distillation of *Roforofo Fight* but with a different title and identical catalogue number. Its two tracks include the bluesy Trouble Sleep Yanga Wake Am, a rare Fela Kuti ballad.

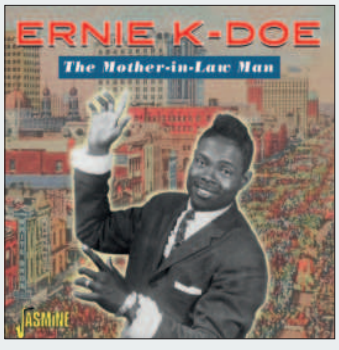
SOUL COLLECTOR

By Lois Wilson

MIKE PEDICIN was a Philadelphia bandleader, saxophonist and singer who mixed swing with R&B and a sassy croon, and never better than on his revamp of Shorty Long's Burnt Toast And Black Coffee, turning it into a spectacular house rocker with a big beat fuelled by importunity and fervour. It's one of the highpoints on ***Hotter Than A Pistol*** (★★★★ **Jasmine**), a 33-track cherry-pick of his work. Other standouts include the title track, One Potato-Two Potato and Shake A Hand, the latter, Pedicin's cover of the Faye Adams and Joe Morris Orchestra song, and a US minor hit.

Dubbed "Miss Personality" due to her exhilarating stage shows where she'd intersperse her vocalising with feral howls and groans, **MARION WILLIAMS** debuted on record as part of The Ward Singers on How Far Am I From Canaan? After a brief spell with The Stars Of Faith, she went solo in 1965, delivering a series of faultless sermons patenting her sweeping falsetto. Inexplicably, 1969's *The New Message* (Warner Bros), which includes her heart-stopping take on Bob Dylan's I Shall Be Released, is unavailable but ***My Soul Looks Back: The Genius Of Marion Williams 1962-92*** (★★★★ **Shanachie**) is a 25-cut compilation that rounds up the rest of the best, such as her uproarious readings of How I Got Over, I Just Can't Help It, Stand By Me and In The Upper Room.

ERNIE K DOE is best known for his 1961 US pop and R&B No 1 Mother-In-Law but there's more to the New Orleans singer as ***The Mother-In-Law Man*** (★★★ **Jasmine**) attests. Spanning 1959 to '62, its 24 tracks are collated from his recordings for the NOLA Minit label, the jumping off point Certain Girl, much better than the title track, which provides a music hall-like entertainment thanks to Doe's teasing call and response – "What's her name?" "I can't tell ya" "Ahhh!"



Underneath the novelty though, there's a serious shuffle rhythm, masterminded by Allen Toussaint, that provides one of the building blocks to the Crescent City sound.

FUZZY HASKINS was born Clarence Eugene Haskins in West Virginia in 1941. Upon hooking up with George Clinton, he helped co-found The Parliaments and Parliament-Funkadelic before launching his own solo career with 1976's ***A Whole Nother Thang*** (★★★★ **Tidal Waves Music**), the first of his two albums. Originally issued on Westbound, and now reissued as a 400-copies only tangerine coloured vinyl edition with gatefold sleeve, it's a genuine P-Funk buried treasure. The nine songs here, eight penned by Haskins including Cookie Jar later covered by Prince, highlight Haskins' immense talent – he produces sings, plays guitar and drums. As for his band, that's red hot too, with Bernie Worrell, Donald Austin and Bootsy Collins all featuring in the line-up.

Poet, activist and key member of the Black Arts Movement, **NIKKI GIOVANNI**'s 1971 debut ***Truth Is On Its Way*** (★★★★ **Right On Records/ Modern Harmonic**) was recorded with members of the New York Community Choir and tracks such as Poem For Aretha are powerful and thought provoking. Similarly stirring are Prison Poem (Give It To Jesus), Mothers (Deep River) and Scrapbooks set to Duke Pearson's Cristo Redentor that feature on 1973's ***Like A Ripple On A Pond*** (★★★★ **Modern Harmonic**), which sees her team once again with the New York Community Choir. ***The Way I Feel*** (★★★★ **Modern Harmonic**), from 1975, takes Giovanni out of the church and into a funk setting with top notch groove provided by Bernard Pretty Purdie, Richard Tee, Cornell Dupree, Steve Gadd and David "Fathead" Newman plus arrangements by Arif Mardin on tracks with titles such as The Women Gather, Just A NY Poem and Seduction/Kidnap Poem.

Sacred Soul: The D-Vine Spirituals Records Story Vol 1 (★★★★ **Bible & Tire**) and ***Sacred Soul: The D-Vine Spirituals Records Story Vol 2*** (★★★★ **Bible & Tire**) is just that, two compilations that map Juan D Shipp's southern sacred soul label from 1972 to 86 with the big names, such as they are, Elizabeth King and the Gospel Souls and Elder Ward and the Gospel Four, the former opening Volume 1 with the transportive I Heard The Voice.

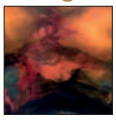
LA's **DYNASTY** were manufactured by Dick Griffey and Leon Sylvers III, the first named, the head honcho at the SOLAR [Sound of Los Angeles Records] label, to whom they were signed, the second named the label's in-house producer and formerly of the Sylvers family group. Together they wrote the majority of Dynasty's 1979 debut Your Piece Of The Rock with Sylvers also producing and providing bass, drums and percussion. It's the first of their four albums collected on Dynasty's ***Your Piece Of The Rock / Adventures In The Land Of Music / The Second Adventure / Right Back At Cha*** (★★★ **Robinsongs**) and also the best and the whole package features excellent sleeve-notes from *Record Collector*'s own Charles Waring.

Sniff'n'The Tears
Fickle Heart
★★★
Chiswick HQLP 080 (LP)
Vinyl reappearance for a surprisingly varied debut

This 1978 album, and indeed Sniff'n'the Tears themselves, will always be defined by one track, Driver's Seat. In reality it was an outlier, as singer Paul Roberts covered many different bases as he presented the best of his song stockpile. Nor was *Fickle Heart* totally representative of his band, as the musicians involved departed soon after.

Critics likened Sniff to Dire Straits, and, like Knopfler, it is one man's vision. But while Sultans Of Swing kicked off a career, Roberts alternated between art and music. He's currently running Sniff as an acoustic duo; they're big in Europe and you can bet several of these tracks will be heard and appreciated *sur le continent* alongside that unforgettable, rifftastic auto anthem. *Michael Heatley*

Sunn O)))
Metta, Benevolence. BBC 6Music: Live On The Invitation Of Mary Anne Hobbs
★★★★
Southern Lord SUNN 400 (CD, 2LP)
Drone monks' radio-rattling sesh



Spare a thought for those who tuned into 6 Music on the night of 31 October 2019, hoping to hear a new Jarvis song or another comforting Clash anecdote from Don Letts, only to find Sunn O))) rumbling out of their radio. The drone metallers' one-off session for Mary Anne Hobbs can now be enjoyed whenever you like. You might still save it for Halloween, however, such is its otherworldly ambience. It's actually not as thunderingly heavy as it might have been (volume depending). Synthesisers complement the dense guitar distortion. Anna von Hausswolff adds vocal gravitas to two 15-minute murmurthons. The pièce de resistance is a half-hour workout of Troubled Air, on which Stephen Moore's trombone is permitted to steal the show. *JR Moores*

Anna Von Hausswolff
Live At Montreux Jazz Festival
★★★★
Southern Lord LORD 297 (CD)
Sweden's prog-noise alchemist blows minds

Haunted by grief yet thrilled to open for Nick Cave And The Bad Seeds, Sweden's organ-playing noise-rock wonder brought a set of immense emotional extremes to this Montreux show in 2018. Drawing on *The Miraculous* and its follow-up, *Dead Magic*, Anna Von Hausswolff summons hair-raising reserves of cosmic-prog power and beauty out of the gate with the pulverising The Truth The Glow The Fall, before Pomperipossa's fright-night clamour foregrounds the frayed force in her voice. All funereal stomp and howl, The Mysterious Vanishing Of Electra supplies sublimely visceral catharsis, softening up the audience in readiness for an epic end-stretch: while the sulphurous Ugly And Vengeful earns its right to sprawl, closer Come Wander With Me/Deliverance alchemises Swans/Sabbath to ecstatic effect. Cave sure had his work cut out that night. *Kevin Harley*

Whitesnake
Restless Heart
★★★
Rhino 0190295022662 (CD, 2CD, 5CD/2LP)
Turbulent 1997 record is Super Deluxe'd

David Coverdale reconnected with his blues rock roots with Coverdale-Page in 1993, after re-emerging from Whitesnake's drastic late-80s glam metal makeover. He began *Restless Heart* as a solo artist but, despite being a more soulful, bluesy affair, the largely overlooked record was forced out by EMI under the Whitesnake name. This 25th anniversary edition comes with a remix that reshapes the original organic feel with additional rhythm guitars and Hammond organ, hitting on a fresh sound akin to the *Slide It In* era. Wisely, Too Many Tears and Stay With Me retain their original smouldering blues feel, while strident cuts Crying and In The Name Of Love (both featuring standout vocals from Coverdale) connect more powerfully. *Rich Davenport*

VARIOUS ARTISTS

Essiebons Special 1973-1984 // Ghana Music Power House
★★★★
Analog Africa AALP 093 (CD, 2LP)
Soaring highlife mix-up from flagship label

Named for Dick Essilfie-Bondzie, the producer behind the operations, the Essiebons and Dix labels charted new directions in

Anna Von Hausswolff: feel the cosmic-prog power of her new live set

highlife throughout the 70s. Though their records are propelled by the inner-city energy of Ghana's capital of Accra, Essilfie-Bondzie was a seaside lad born in the coastal town of Apam, and he later studied business in London. Looking beyond borders seems to have been second nature, as the music he released teems with transcultural influence. The thunderous bass and sinewy sax runs of Santrofi-Ansa's Shakabula take blaxploitation cinema ever closer to the motherland, while Ernest Honny seems to have been a lighting rod for the late-60s West Coast scene: from its bossa nova kick to its slabs of heavy organ, Kofi Psych sounds like an attempt to conjure The Doors' Break On Through (To The Other Side) from a half-remembered conversation, while Say The Truth bears unlikely fruit from its cross-pollination of highlife rhythms, celestial early prog and The Strawberry Alarm Clock. Sadly, Essilfie-Bondzie died as this compilation was in the works but, as this set often shows, his legacy is assured. *Jason Draper*

Heavenly Remixes 3 – Andrew Weatherall Volume 1

★★★★★

Heavenly HVNLP 190 (2LP)

Heavenly Remixes 4 – Andrew Weatherall Volume 1

★★★★★

Heavenly HVNLP 191 (2LP)

A divine body of reworks from the master

Two double albums presenting the cream of Andrew Weatherall's remixes for his home label Heavenly is as monumental as the titles promise, shape-shifting classics such as St Etienne's Only Love Can Break Your Heart and Flowered Up's Weekender joined by later adventurous forays for Unloved, audiobooks and Confidence Man.

Standing among music's greatest innovators, Weatherall's punk-fuelled psychedelic visions transformed other artists' songs into startling mutant masterpieces for 30 years after his first Heavenly remix (opening track The World According To Sly and Lovechild). Hotwiring the original song's core essence with bowel-shaking basslines, mind-frying dub science and cathartic melodic starbursts, he detested musical boundaries and showed Van Gogh-like disregard for dull musical traditions, yet a rare, restless soul relentlessly elevates these stellar sets. *Kris Needs*

PLEASE RELEASE ME

Our regular look at albums crying out for reissue

VARIOUS ARTISTS

Brute Force

MCA Records MCF 3074

You can start a serious argument amongst New Wave Of British Heavy Metal fans by asking which genre compilation is the best. It will always come down to EMI's *Metal For Muthas* or Neat Records' *Lead Weight*, but *Brute Force* is a worthy contender.

Released in September 1980, *Brute Force* was MCA Records' second attempt to cash in on the growing interest in metal at that time. Their earlier *Precious Metal* LP was a mixed bag, featuring largely established rock bands which indicated that the label had no real idea as to what the NWOBHM was all about. Determined to make a better fist of things they bounced back with this compilation of, in the main, up-and-coming grass-roots acts. And despite *Sounds*' Paul Suter asserting that he'd "seen better sleeves on a waistcoat" the reviewer acknowledged that the album was "a real pleasure" in his four-star review.

Brute Force's strength is that it features quite a lot of what was, at the time, wholly new material. And what wasn't new was quite rare. White Spirit's Back To The Grind was the A-side of their recent debut single on Neat Records – so not a million-seller; Gillan drummer Mick Underwood's Earthquake At The Savoy was also a recent 45, but only in Germany; and while Diamond Head's It's Electric was one of the cornerstone tracks on their *Lightning To The Nations* LP, only 2,000 copies of the record had been pressed. And even if you already had these, the other nine tracks were unmined gold. The offerings from Raven (the explosive Let It Rip), Prowler (Gotta Get Back To You), Cryer (Day To Day) and Gillan keyboard player Colin Towns' Breakdown were all new (although it is hard to fathom how two members of Ian Gillan's band ended up contributing to the running order). Fist's Brain Damage came from their sessions at Neat prior to signing for MCA and would later pop up as a B-side, as would Sledgehammer's Fantasia and Xero's Hold On. Can't Say No To You by Quartz did appear on their *Stand Up And Fight* LP, albeit in re-recorded form, and May West's Black Queen is the only recorded evidence of the band's existence. A treasure trove indeed.

Dodgy cover aside, *Brute Force* is a glowing testament to the NWOBHM although, to be fair, probably not as good as *Metal For Muthas* or *Lead Weight*. *John Tucker*

Ritmo Fantasía: Balearic Spanish Synth-Pop, Boogie And House (1982-1992)

★★★★

Soundway SNDWLP 137 (3LP)

Sonic delights from Spain's musical underground

After decades in the shadows, modern Spanish music is currently enjoying a moment in the sun, with recent compilations such as *La Ola Controla* and *La Ola Interior* offering up sterling anthologies of little-known post-punk and ambient techno scenes. This latest release provides further proof of a vivid Spanish underground, whose propensity to put an Iberian stamp on imported styles resulted in some thrilling cross-pollinations. Some infusions are subtle, as on the faintly Balearic synths and pronouncedly Spanish vocal inflections of Marengo's jazz funk workout Puente De Esperanza. Most striking are the attempts to ladle in local styles; Ma Ritter's Flamenco Rap does what it says on the tin with addictive gusto while Scan Man's Arabian melds Moorish scales into electro hip hop. Add some first rate – if relatively orthodox – takes on house (Bianca's Tabu), synth-pop (Free Tax's Paris Babylone) and jazz funk (Cuélebre's Costa Verde) and you have a treasure trove of undiscovered music. *Paul Bowler*

Scrap Metal: Excavated Heavy Metal From The Era Of Excess Volume 1

★★★

Riding Easy EZRDR 132 (CD, LP)

Metal rarities round-up

Tongue-in-cheek titles like this hardly do an album any favours, but *Scrap Metal...* is actually an extremely likeable anthology of rare and collectable Eighties' Canadian and American metal. The featured bands are so underground the album should come with a shovel, and many disappeared after just a 7" or two; of the 10 acts on offer only New Jersey's Hades still appear to be doing the rounds today. But like their NWOBHM predecessors on this side of the Atlantic the bands play their socks off and the songs, if a tad rudimentary in places, are honest and heartfelt as the flashy soloing in Air Raid's 69 In A 55 and the breakneck riffing of Czar's Iron Curtain ably demonstrate. *John Tucker*

This Love Was Real: LA Vocal Groups 1959-1964

★★★

Ace CDCHD 1604 (CD)

Classy joint with some stylish peaks

As Steve Propes explains in his meticulously detailed sleeve notes, the fractious gang politics of the early 60s LA teen scene manifested itself in jealous DJ rivalries and payola corruption, as well as tyrannically ambitious parents trying to upgrade their offspring to group leaders. Even so, this late period collection of masters from the studios of Gary Paxton, George Motola, Kent Harris and Lew Bedell, while hardly all vintage, contains a sprinkling of classy numbers, most notably 1962's scintillating Spector-like Wonderful One by all girl trio The Shondells, The Emberglows' Sack & Chemise Gang Fight (punchy, brilliant title), and the sweet simplicity of The Five Superiors' There's A Fool Born Every Day. Elsewhere harmonies occasionally fall flat, while Bobby Sheen's This Wilted Rosebud may have been recorded inside a trash can. *Johnnie Johnstone*

Photo (Anna Von Hausswolff): Gianluca Grasselli

New Albums

Role Model

Thirty-two albums in, a songwriting great is in the form of his life. *By Daryl Easlea*

Elvis Costello: magic thinking still very much in evidence

Elvis Costello & The Imposters

The Boy Named If

★★★★★

EMI EMI VX 2047 (CD, 2LP)

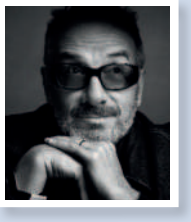
Elvis Costello's 32nd album, titled *The Boy Named If*, underlines why he is one of Britain's greatest songwriters. It continues the purple patch that began with 2018's *Look Now* with a level of intensity and focus that recalls his commercial and critical zenith at the turn of the 80s. Co-produced by Costello alongside the US-Argentinian engineer and producer Sebastian Krys, the record's full title is *The Boy Named If (And Other Children's Stories)*. As Costello explains, "'If' is a nickname for your imaginary friend; your secret self, the one who knows everything you deny, the one you blame for the shattered crockery and the hearts you break, even your own." It certainly gives him licence to go full-tilt – the album begins with the punch of Farewell OK, and doesn't let up until Mr Crescent 12 tracks later, and it examines "the last days of a bewildered boyhood to that mortifying moment when you are told to stop acting like a child – which for most men (and perhaps a few gals, too) can be any time in the next 50 years."

> **"The wordplay here harks back to the wit of *Armed Forces*"**

Given that the album was recorded remotely, it has all the vigour and spirit of a band sitting eyeball to eyeball; and it is impossible not to see the attraction of The Imposters. Costello scythes away at his old Jazzmaster, and delivers some incredibly effective solos and sings at times in his higher, breathier register and deploys his vocals-as-percussion machine-gun approach; Steve Nieve is back to full-on piano cascades and Vox Continental mauling; Davey Faragher's bass and backing vocals radiate; and Pete Thomas is simply on fire, especially on The Death Of Magic Thinking. It is with good reason that Costello calls Thomas "the greatest British rock'n'roll drummer playing today;" some of the material here was worked up directly between the two of them before adding Nieve and Farragher's contributions.

While the music may evoke *This Year's Model*, the wordplay here harks back to the wit and wisdom of the pun-rich *Armed Forces*/*Punch The Clock* eras. Mistook For A Friend occupies the Subterranean Homesick Blues of Pump It Up, full of hooks and Beatles backing vocals: "I was working miracles for petty cash and chemicals." My Most Beautiful Mistake is up there with some of his most precious jewels. With a honeyed backing, the tale of the "waitress with dreams of greatness" uses filmic references and includes lyrics that remind this writer why he had such an intense relationship with Costello decades ago: "He wrote her name out in sugar on a Formica counter; 'You could be the game that captures the hunter.' Then he went out for cigarettes, as the soundtrack played The Marvelettes." Although there are many tender moments on the album (such as the lovely saunter of Trick Out The Truth and the sweet touch of Mr Crescent), it is the power of the oldage rampage that stuns.

A few years ago, Costello had to abandon his UK tour because of a cancer scare, but there is no question that on *The Boy Named If* he is in the rudest possible health. Listeners may have abandoned Costello at certain points in the late 20th Century due to his restless genre-hopping, but treading the same ground was never an option. And if any album was going to reignite passion for his work, *The Boy Named If* is it. Sublimely crafted, incredibly well-played, there are all the reference points, yet it never sounds like a composite of old glories. The intelligence, urgency and immediacy of his 32nd album are a most welcome surprise.



Q&A

Elvis Costello opens up about how the songs from his excellent new record are each taken from a specific time in life...

How the devil are you?
Tremendously devilish.

You really seem to be enjoying yourself on *The Boy Named If*...
As it says at the end of Mistook Me For A Friend: "Try being free as you think you are/See where it gets you and quite how far."

Quite far, actually...

Was *Spanish Model* [a 2021 Spanish reinterpretation of *This Year's Model*] the inspiration musically for *The Boy Named If*?
I can see why you might think that but *Spanish Model* was effectively ready for release before I made *Hey Clockface*, let alone *The Boy Named If*. We had to wait for the world to turn again. I think of these three albums – *Spanish Model*, *Hey Clockface* and *The Boy Named If* – as existing in the same moment. They probably all talk to each other, the way inanimate objects tend to do when you are not looking at them.

Is *The Boy Named If* your response to lockdown?
No, I never want to see the "L" word – or, for that matter, the "C" or "P" words – in the same sentence as this album title. I have 13 new songs that I would like you to hear. This is now. That's all. All that other distress, alarm and division is something else, something I hope will eventually pass. I've been grateful for the time I've had with Diana [Krall, wife] and my young sons but, like everyone, there have been anxieties and losses. I've not seen my older son since March 2020 and my mother passed in January 2021 without me being able to be at her side. It is my great good fortune to have a friend like Sebastian Krys with whom I found strength and purpose in working on all of this music: his final mixes of *Spanish Model*, the completion of *Hey Clockface*, the live component of the *Armed Forces* box-set and, finally, the recording of *The Boy Named If*. Sadly, my audible.com comedic instructional, *How To Play Guitar & Y,* is not available as yet in all English speaking territories but it was a lot of fun to write, perform and to record the almost continuous musical soundtrack for that ramble.

All of you are playing so, so well; Pete, especially, is on fire on the album. Would you agree?
With the sad passing of Charlie Watts, I truly believe Pete is the greatest British rock'n'roll drummer playing today. He is incredibly dedicated. He has the [***PTO***]

Photo: Mark Seliger

New Albums

Q&A

Gretsch kit that he played on *This Year's Model* set up in his basement and he keeps himself limbered up by playing along with the entire Beatles catalogue, Mitch Mitchell, Tamla and Stax. He said, "I'm running out of records to play along with," so I said, "Well, we'd better make another one."

I started firing rhythm guitar and drums parts back and forward with my vocals until we had the story straight and then let Davey and Steve in on the act. Steve is used to leading the line, so I wonder if we didn't get some original ideas down because he was playing in and around parts like that cranky guitar solo that I'd already laid down for Magnificent Hurt. The main motif certainly left an ideal space for his Vox Continental. Here's the thing: if you listen to *Spanish Model*, the more melodious Latin singers put the power of the Attractions' playing in stark relief. However, there is another way to look it: the conventional approach was not really needed on a lot of the songs, so the "rhythm section" was really a relationship between Pete's drumming and the stream of words that I was singing or yelling and this actually made space for all the imaginative lines and motifs played by Nieve and that other guy.

When the quartet locked on, say, Lipstick Vogue or, obviously, Pump It Up, there was no contemporary band that could play like that. We made pretty good records for those few years of accord or useful friction – about seven, I suppose: long enough to become a priest or a doctor. Sentimentalists don't like to accept this but The Imposters have 20 years of range and experience. You can hear that on 2018's *Look Now* and you certainly hear it on *The Boy Named If* – which might be this band's best work.

The track Paint The Red Rose Blue is a really haunting number...
The song is about a couple trying to regain love and trust after a terrible loss. I put one mic under the lid of Diana's Steinway and got this eerie, lonely rehearsal room piano sound. I can't play much more than nursery rhyme piano anyway but it seemed to suit the story not to stray far from simple triads. In this, it is the closest to an actual children's story, as suggested by the album subtitle, and why I've also produced a storybook edition containing 13 illustrated short stories with the same titles as the songs. It's going to be a beautiful thing.

Each of these songs is about a specific time in life. Childhood and days when you are caught out acting like child, when you shouldn't. Some are about leaving the innocence to childhood through example or perplexing experience – The Death Of Magic Thinking, The Difference and Penelope Halfpenny – and others, like Mistook You For Friend, are a series of snapshots of a young man, like a sailor on shore leave in a strange town, in the thrall of the wrong people, while everything is strange, exciting and unreliable.

How do you feel as an exile looking at the UK?
I wonder if you are suggesting Mr. Crescent is a self-portrait? That song is about an exiled old scoundrel playing lap-dances on a lap steel or perhaps I'm The Man You Love To Hate. Nieve lights that one up with some piano that can only be found in the wild regions of Erith, in ancient lands of Kent. As for me, I left home a long time ago. I still have my family and my few friends, I would not presume to know much more, but I really enjoyed our last tour from the former Locarno Ballroom in Liverpool – the last show my ma was able to attend – to the Sunderland Empire, which is allegedly haunted by the ghost Of Sid James.

Do you ever miss being an angry young man?
I am in constant radio contact with my inner idiot but I'm not nostalgic in the slightest. I won't go back there, you can't make me. I never wanted to turn "anger" into a showbiz act. That was someone else's idea. You know the old musical hall song, "Any Old Ire, Any Old Ire, Any, Any Any Old Ire"?

There has always been a percussiveness to your words. Do you think of that when you write?
The percussion and aggression of some vocal phrases is really just a happy accident of the gap between my front teeth. Sing softly and there is an increased sibilance that can affect tenderness. Ray Davies shares the same dentist; Jane Birkin, too. It's hard to tell us apart, I know.

The capture of performance/showbiz is something you've touched on before – My Most Beautiful Mistake and The Man You Love To Hate are in that world. Does this link back to you and your dad?
I began a song called Maureen & Sam when I was 17 when I was trying to work out the distance between my rather idealistic notions of art and music and the working life my father and grandfather had travelled. My singing partner from Liverpool, Allan Mayes, helped me finish the music and recorded that song. In 1980, I changed "Sam" to "Stan" and completely re-wrote the music as Ghost Train.

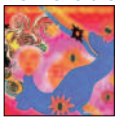
I suppose I check in with that theme from time to time, to take my own temperature. I never wrote any myth-making songs about "rock'n'roll", that were so fashionable in the decadent 70s, you know: Rock'n'Roll Haberdasher, The Rocking Butcher or such. Instead, I wrote songs like Suit Of Lights and God's Comic, When I Was Cruel No.2 and, most especially, Jimmie Standing In The Rain – songs I suspect are true from my observation if not experience of showbusiness. My papa played on ocean liners and in the pit band of the Argyle Theatre – Birkenhead's finest until the Luftwaffe remodelled it. My dad sang on the radio and at the Hammersmith Palais and later drove thousands of miles a year to sometimes thankless gigs in working men's clubs, too frequently hindered by musicians who couldn't play for toffee. It wasn't a glamorous life. It was, and is, work, as well as a pleasure and a reward. Show weakness in showbusiness and they smell blood. That is what The Man You Love To Hate commemorates. Do you know who else used that tag-line? "The Dulwich Destoyer" – my childhood nemesis and part-time hero, Mick McManus. There was not a week that went by when I was a kid when I was not asked, "Any relation to the wrestler?" No wonder I was angry.

What's next for you?
We are putting the old band back together. No, not that one. *As told to Daryl Easlea*

Admiral Fallow
The Idea of You
★★★
Chemikal Underground CHEM 260 (CD, LP)
Glasgow indie-folkers, now on Chemikal Underground

Previously known for a modern Celtic indie-folk which earned them a place alongside latterday Idlewild, Glasgow's Admiral Fallow haven't broken the mould on this fourth album, their first in six years and the first on the Chemikal Underground label. Louis Abbott's sensitive songwriting and the band's compositional depth creates something gently sublime, though. There are hints of electronica here and there, like the drum machine beat which kicks off Electric Eyes or the John Hughes-esque electric piano riff which backs the halcyon, nostalgic The Grand National, 1993 and the hopeful The Possibility, with a return to Belle & Sebastian-style orchestral pop on Dragonfly. Alongside Abbott's bittersweet, yearning lyricism, his harmonies with Sarah Hayes are a highlight of a rich and expansive record. *David Pollock*

Bill Callahan & Bonnie Prince Billy
Blind Date Party
★★★
Drag City DC 803 (2CD, 2LP, 2 Cassette)
Lockdown covers project from two alt-folk legends

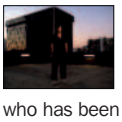


Unsurprisingly, these two voices work well together. Callahan's suave bullfrogging is the perfect foil to Will Oldham's ghostly wail. Range is not confined to the vocals. Each cover version uses a different guest pal (or more), so the mood shifts from track to track. It's lullaby folk one moment, distorted alt.rock the next. The standout numbers will depend on your palette. Matt Sweeney's minor key rearrangement of O.D.'d In Denver tops Hank Williams Jr's original. One rare misstep is Billie Eilish's already clumsy Wish You Were Gay (feat. Sean O'Hagan), now sounding like third-rate Flight Of The Conchords. They make amends by tackling the less obvious compositions of Iggy, Lou, Leonard and other beloved bards, breathing fresh life into most. *JR Moores*

Band Of Horses
Things Are Great
★★★★
BMG 4050538706314 (CD, LP)
Seattle rockers revitalised on album six

Six years and a line-up shift on from the gorgeously forlorn *Why Are You OK*, Ben Bridwell's warm-hearted roots-rockers reconnect with formative instincts on their sixth album. Sky-scraping choruses and tender feelings are the deftly navigated default modes, couched in crunchy guitars and Bridwell's honeyed voice. Recounting the loss of that voice onstage, Warning Signs sets a theme of tough times endured to a mix of the hearty and homespun, cutting to the band's core virtues. Crutch honours their transatlantic influences in a vibrant nod to The Cure, while Lights evolves from a foreboding opening into an urgent indie-rock show-stopper. Between the weather-worn blues reflections of Hard Times and the euphoric lift of closer Coalinga, the sense emerges of a band rediscovering their footing, a little saddle-sore but riding tall once more. *Kevin Harley*

Bonobo
Fragments
★★★
Ninja Tune ZEN 279 (CD, LP)
Brighton electronic auteur hits a homerun



Bonobo is the Simian pseudonym of Si Green, who has been a leading figure in electronica since 2000, when his debut album *Animal Magic* introduced us to an aural topography defined by woozy grooves and sampladelic soundscapes. *Fragments*, created when Green was stranded in California during lockdown last year, shows how much the 45-year-old has evolved in the last two decades, maturing into a sensitive, multi-dimensional artist whose studio craftsmanship is exquisite. Sonically, there's much to admire, from the pulsing Detroit-influenced dance beats of the Jordan Rakei-fronted Shadows and Otomo with its epic sampled choir to the jazz-infused Day By Day spotlighting Kadhja Bonet's ethereal pipes. The 12-song set's cornerstone is Tides, whose mellow vibe encapsulates Bonobo's uniquely soulful aesthetic. *Charles Waring*

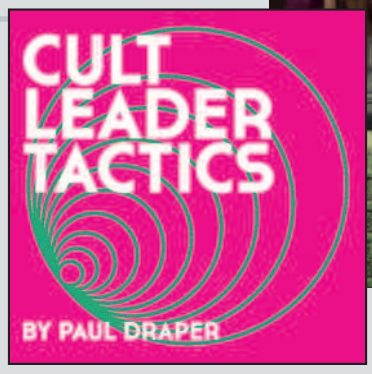
David Christian & The Pinecone Orchestra
For Those We Met On The Way
★★★
Tapete Records TR 488 (CD, LP)
Punk champion finds a new calling
Christian (aka David Feck) has been the driving force in punky

Paul Draper: when you've only put 15 minutes on the meter and a traffic warden suddenly appears

Winning Strategy

Former Mansun man's arty pop second.
By Daryl Easlea

Paul Draper
Cult Leader Tactics
★★★★
KScope KSCOPE 1161 (CD, LP)



Five years on since his debut solo record *Spooky Action*, Paul Draper continues to explore the border country between deeply sophisticated prog, pop and electronica with *Cult Leader Tactics*. Reflecting the bizarre times in which we live and heightened by the pandemic, the album is a satire on the genre of self-help manuals, detailing how to get to the top of your chosen profession, life in general and in affairs of the heart by Machiavellian deeds, employing "cult leader tactics" (or, indeed, dirty tricks) to achieve life goals.

Like its predecessor, *Cult Leader Tactics* is sleek and smart, full of melody, humour and flair. The former Mansun frontman plays most of the album's instruments and produces with long-time collaborator Paul "P-Dub" Walton. There is the direct rock of the title track, full of passages from the imaginary self-help manual, eyeing the Bezos and Musks of this world; "by using cult leader tactics, I'm going to cheat you out of your assets, I'm going to climb the greasy ladder, my personality is massive, so I'll illustrate with graphics." The following Internationale leaves no ambiguity, a railing attack on "naughty boy" Mr Johnson, setting up Brexit as a career move. As the album progresses, the cult leader tactics are applied to rivalries, jealousy, relationships and hypocrisy.

Musically, Draper's widescreen pop, there since the earliest days of Mansun, is present and correct, full of delightful diversions: string suite Cult Leader Tactics in E Flat Minor and the superb retro-synth pop of Everyone Becomes A Problem Eventually. Annie, a straight-ahead love song that Draper was discouraged by his record company from putting on a Mansun album (presumably it was a while ago), finally sees the light of day here.

As they occupy such a similar space musically and intellectually, it seems inevitable that Steven Wilson should pop up, as they have previously collaborated and toured together. Omega Man is a shiny electro confection co-written by the pair of mod-proggers, capturing their feelings during lockdown. The album closes with Draper's resolute rejection of cult leader tactics on Lyin' Bout Who U Sleep With, which features the 266-person C.L.T. Lockdown Choir – fans who chanted the line "let there be love at the end of the day" on their phones, that Draper banked into massed vocals. Love wins, as does Draper. *Cult Leader Tactics* is an old-fashioned album with its beginning, middle and end; it proves wholeheartedly that art rock is not dead.

Q&A

Paul Draper on being a bona fide Covid-rocker on his new solo album.

How are things, Paul?
I've just got back from Chernobyl.

Ah, yes, you were shooting a video for Omega Man with Steven Wilson?
He did his bit in the UK. We took him over on an iPad and put it inside an old TV and strategically positioned it around the Chernobyl exclusion zone. We were within a mile of the power plant. We went to the top of a building and saw it right there, the sarcophagus with the tower that we've seen on TV so many times.

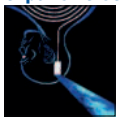
Hasn't a tourist industry sprung up around it?
We arrived first thing in the morning. The tourists are allowed in at one o'clock and you are swamped. There's people walking around with Geiger counters and taking selfies. It's completely bizarre and terrifying.

Are you comfortable being labelled "prog" these days?
I fell foul of *Select* magazine trying to explain the first Mansun album. They were asking if I was a prog rocker. I said we weren't prog, but I was dead into it when I was a kid, which was like digging your own grave in the mid-90s.

It'll be fascinating how the recordings made during lockdown will be judged in years to come.
Mine was a product of necessity. I'll probably be part of the Covid musical genre at some point, maybe not for 20 years, then you'll have a BBC 6 Music show, or a *Record Collector* special of all the greatest Covid records. Covid Rock. That's it.
As told to Daryl Easlea

indie poppers Comet Gain for nearly 30 years. There's often been an acoustic edge among The Fall-like frenzy but here he relaxes with chums from like-minded bands (members of The Clientele and former Teenage Fanclub bassist Gerry Love feature) for a pop-tinged folk/country concoction. It's a playful, mind-bending mix, the opener In My Hermit House featuring both hedgehogs and Maker's Mark bourbon, the rest namechecking everything from Kerouac to Camden. The delicate music is often drenched in rich organ and quivering pedal steel, electric guitar darting across the top along with Christian's frail, engaging voice. Drifting and delightful, as you might expect given that it's direct from the south of France, where Christian lives. *Nick Dalton*

Theon Cross
Intra-I
★★★★
New Soil NS 0015 CD (CD, LP)
London tuba maven's expansive second album



Who'd have thought the unfashionable tuba – which the jazz world jettisoned for the stand-up bass during the 1920s – would make a dramatic comeback 100 years later. Playing a substantial role in giving the lowest-pitched brass instrument a new lease of life is Sons Of Kemet's Theon Cross. The 28-year-old's solo debut, *Fiyah*, was all instrumental but *Intra-I* finds him broadening his sonic palette with several guest vocalists, including poet Remi Graves and rappers Shumba Maasai and Consensus. Using those cameo performances to help articulate his unique musical vision, Cross shows how versatile the tuba can be; framing its warm, resonant sound in a breathtakingly varied range of musical soundscapes whose influences range from hip hop, electro and grime to jazz, soca and reggae. Spectacular.
Charles Waring

Deep Throat Choir
In Order To Know You
★★★★
Bella Union BELLA 1229 (CD, LP)
The shape and the power of the voice

On 2017's debut album, *Be OK*, East London's female and non-binary vocal collective mixed voices and drums for an album of (mostly) covers. Brimming with force and heart, the Choir's second album draws depth and collaborative scope from its members' histories and abilities, expanding the project's reach into full-bodied original songs. Saxophones, synths, strings, piano and more boost a sense of exploratory restlessness, the album navigating the folksy Uvas, elegiac Patience and Björk-influenced Camille with mob-handed vigour and vulnerability alike. Unstitching and Field Of Not Knowing add hymnal, folk-gothic shades to close. "It's the place where I begin," sing the choir, reaching out to fresh horizons on an album that gives personal expression and experience a fully felt collective kick.
Kevin Harley

Jake Xerxes Fussell
Good And Green Again
★★★★
Paradise Of Bachelors POB 063 (CD, LP)
US folk interpreter waxes lyrical

Fussell's fourth album sees him drawing again on traditional sources while also contributing his own songs to create a cohesive, brilliant collection. The opening track, Love Farewell, draws you in immediately with its poignant evocation of loss, soundtracked by the band's beautiful performance. Indeed, the band are excellent throughout. Other dazzling moments include the intense waves of sound and emotion that surge across Carriebelle, Rolling Mills Are Burning Down and The Golden Willow Tree's maritime drama. Elsewhere, Fussell's mainly instrumental compositions deftly develop the album's landscape. The mysterious spectral closer, Washington, shows the band resplendent as they deliver a breathtaking, empathic power.
Steve Burniston

Photos: (Elvis Costello) Diana Kralj; (Paul Draper) Tina+K

Altered States

An album of cover versions that Chan Marshall turns into her own. *By Johnnie Johnstone.*

Cat Power

Covers

★★★★

Domino WIGLP 469 X (CD, LP)

Cat Power: a great interpreter

One suspects Chan Marshall expends as much creative energy reworking her favourite songs as she does composing her own. *Covers* attests to her singular gift for locating a song's emotional core, disentangling a simple motif from its fabric, and caressing into existence an entirely new creation. There is always such reverence for the original compositions – they possess such personal poignancy for her – that it would be futile simply to imitate. There is always a new song inside the old one waiting to get out.

It attests to Marshall's singular gift for locating a song's emotional core

Take, for example, her rendition of the album's penultimate track, The Replacements' Here Comes A Regular, inspired by the memory of her time as a struggling artist in New York. Replacing Paul Westerberg's acoustic guitar riff with a modestly adapted piano figure and modulated vocal effect, she somehow contrives to make the thing sound more natural than the original, so that in her hands it becomes a haunting, almost religious experience. She performs a similar trick with Frank Ocean's Bad Religion, bottling its essence and resisting the temptation to improvise.

On Dead Man's Bones' Pa Pa Power, meanwhile, a ringing guitar riff replaces the original's dazzling keyboard shimmer and chorus, while for Nick Cave's I Had A Dream Joe, she stifles the song's rhythmic energy, refusing to join its author in a fierce gallop towards the climax, thereby prolonging the tension and drama.

Her take on The Pogues' A Pair Of Brown Eyes is truly remarkable. Slowing the tempo, she doesn't mine the sentiment for emotional effect, allowing the wheezing mellotron – whose lungs, like Marshall's own, seem on the verge of collapse – to breathe into it the kiss of life. Then, as if to emphasise the versatility of the material, she transforms Bob Seger's Against The Wind into the world's first slice of boogie-woogie dreampop, and that's surely no mean feat.

The mutual respect shared between Marshall and Lana Del Rey prompts a robust makeover of White Mustang, while the album's closer is an inspired choice. It is a brave move to cover Sammy Fain and Irving Kahal's I'll Be Seeing You, made famous by Billie Holiday, but the result is similarly transportive.

Not everything bears Marshall's imprint quite so clearly. Jackson Browne's original guitar line on Nico's These Days is almost precisely replicated. Perhaps a more radical interpretation may have seemed close to a sacrilegious act, but the surreptitious harmonies certainly add rather than detract from the whole. Iggy's Endless Sea, on the other hand, sounds uncomfortably naked, shorn of synthesiser, violin and horns, and its repeated piercing guitar riff lacks the punch to carry it off alone.

Nevertheless, stylistically, Marshall's "less is more" minimalism ensures *Covers* sounds remarkably cohesive, making it, as ever, a totally immersive listen. Here's hoping she's already cooking up the next chapter.

Q&A

Chan Marshall on how *Covers* all came together…

What is it about interpreting other musicians' songs that so appeals? It always sounds as though you are being true to yourself, despite them being other people's songs.
I've always done what feels natural and true to me, running on my gut instinct. I feel safer not having rules to follow. I never wanted to learn to play piano or guitar properly. I was often told by other musicians: "Dude – learn to play!" but I was worried I would end up sounding like them, and I *wasn't* them.

You seem to be able to tease out or extract some essence (one not always immediately obvious) from the songs you cover. Do you approach each song with an idea in mind, or does something evolve as you immerse yourself in their world?
The first four songs we recorded on the first day. None of us in the band had any idea what I was going to do. I was just trying to get everybody warm on their instruments. An old friend of mine was pretty broken about something that had happened and I thought, I'm gonna play Against The Wind because it's gonna make him feel stronger. I looked at him and he was wiping tears away, so it worked. That was done in one take and then, before I knew it, I was recording I Had A Dream Joe. I mean, never in my wildest dreams would I ever have thought about recording that song – but suddenly, there it was! Back out, back in, Endless Sea. Everything, first take.

You sometimes rework your own songs – Metal Heart on *Jukebox,* for example. Can you tell us a little about the new interpretation of Hate, now retitled Unhate?
I had already been changing the words to that from the time when I had my son in my belly. That was the one song I didn't like to ever think about as it's about suicide. When I was on tour that year, there was a tension that I had to make right. I had suffered from depression from when I was young, had felt suicidal on every one of my records. It was one of the songs I wanted to record with the band, but it was important that it was rewritten, because I don't feel that way anymore. It took me a long time before I could look at myself without feeling shame and fear, realising that not everything was my fault.

There's a gorgeous take on The Replacements' Here Comes A Regular, but judging from the press release, remembering the first time you heard it must be a bittersweet memory.
When I moved to NYC, I would go to this bar called Sophie's and have a beer. I would play the same two songs on the jukebox: Try Me by James Brown and You Don't Know Me by Ray Charles. After, I would go to its sister bar, Mona's, between 13th & 14th. I would go in the afternoon, and if I was lucky enough to have three or four dollars, I'd have another beer and play Here Comes A Regular over and over on the jukebox there, so when I hear or play that song I'm back in Mona's as a teenager listening to Paul Westerberg sing that to me. It made the teenager cry. Then she started to live that life! It's hard for people trying to deal with addiction, brutal.

A Pair Of Brown Eyes is a brave song to take on.
When I leave the studio, on the way home I usually listen to whatever I recorded that day, but my fucking iPhone kept syncing to the car and playing A Pair Of Brown Eyes. It was a 20-minute drive at night from the studio to the Airbnb. It would fucking keep playing it over and over. At the stop light, I would try to reconfigure it. It was driving me fucking crazy. I was pissed off, went to bed, then in the morning – same thing! A half-block from the studio, it hit me. No shit, duh! I let the song play, then ran into the studio. "I need a mellotron or harmonium and a vocal mic!" That was that. Boom! Everything is on the edge, maybe its because I have PTSD? I wrote my song Living Proof inspired by the last words Shane MacGowan said in the documentary – that when he dies and if God doesn't open the gates for him, he's gonna bust the fucking door down!
As told to Johnnie Johnstone

Seth Lakeman: folkie amps up his sound on latest. Judas!

Judi Jackson
Grace
★★★★
Sony Music cat no TBC (CD, LP)
London-based US singer's dazzling debut

Jackson is a singer/songwriter who grew up under the shadow of the Blue Ridge Mountains in Roanoke, West Virginia, but has been living in London for the last few years where her career has been steadily blossoming. This, her first studio album, shows that the 28-year-old former Snarky Puppy collaborator is an adept stylistic shapeshifter who's comfortable with an array of different musical settings. Without missing a beat, the album flits from lush neo-soul (Strawberry Lady) and hip-hop-infused jazz (Space Gyal) to grinding blues (In The Night), soaring pop (Magic) and gothic indie disco (Soliloquy). It's head-spinningly diverse but thanks to Jackson's versatility and Tommaso Colliva's cohesive production, its sonic shifts never sound false or contrived. Thrillingly kaleidoscopic. *Charles Waring*

Keb' Mo
Good To Be (Home Again)
★★★★
Rounder 1166101542 (CD, 2LP)
Blues meets country in a back-porch extravaganza

The artist formerly known as Kevin Moore follows his Grammy-winning collaboration with Taj Mahal with another solid effort. It was put together in Nashville, where the LA native now lives, and includes collaborations with Darius Rucker, Old Crow Medicine Show and Vince Gill. But Mo's delivery remains distinctive, no matter who shares his spotlight. He delivers 13 varied tracks effortlessly, nodding to a major influence by covering Bill Withers' Lean On Me. A streak of pandemic humour surfaces in The Medicine Man, and some of his guests beamed in remotely, but this sounds not unlike a live back-porch performance. Is he blues, country or Americana? At 70, Mo has earned the right to be uncategorisable. (Cowboy) hats off to him. *Michael Heatley*

Seth Lakeman
Make Your Mark
★★★
Honour Oak HNRO 4 CDP (CD, LP)
Modern folk hero returns

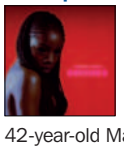
Nearly 20 years on from his debut, singer and multi-instrumentalist Lakeman is very much a veteran of the alt-folk scene but still plays with his early out-on-the-edge verve. This is very much a band album rather than singer-songwriter, featuring another multi-talented musician, Benji Kirkpatrick, who treads a similar path with his own outfit, The Excess.

Although there's an eclectic musical mix, bouzouki as obvious as banjo, it's underpinned by a dark backdrop of bass and drums that's closer to rock, not least his work with Robert Plant. There's more, with Change having a bluegrass freneticism while Higher We Aspire, thanks to fellow folkie Alex Hart's harmonies, even has the air of Rumours-era Fleetwood Mac. *Nick Dalton*

Magnum
The Monster Roars
★★★★
SPV Steamhammer 244102 (CD, LP, 2CD/cassette)
Album 22 from British progressive 'institution'

If the first 30 seconds of this album does sound a tad low-key, it's a fair bet that guitarist/songwriter Tony Clarkin has got something up his sleeve; and sure enough, the monster does indeed then roar, giving way to a majestic 60-minute journey filled with luscious songs and fantastical lyrical imagery. Since their reformation in 2001, Magnum have been a byword for consistency and *The Monster Roars*, their 22nd studio album, does nothing to tarnish that reputation, with Your Blood Is Violence and Remember leading a roll-call of exceptionally well-crafted material. The luxurious CD box set includes a bonus disc featuring a newly remastered version of their band's debut single Sweets For My Sweet, the album on cassette and other fan-pleasing goodies. *John Tucker*

Terrace Martin
Drones
★★★★
Sounds Of Crenshaw/BMG 538759984 (CD, LP)
Star-studded assemblage lives up to the billing



A jazz saxophonist who's also a revered hip-hop producer, 42-year-old Martin's most famous collaborations have been with Kendrick Lamar and Snoop Dogg, two rap deities whose respective styles are like chalk and cheese. Both bring their customary wit to their cameos on this, Martin's ninth studio offering, which also spotlights soul singers Leon Bridges (Sick Of Cryin') and Celeste (Tapped) as well as the heavyweight jazz musicians Robert Glasper and Kamasi Washington (who appear together on Griots Of The Crenshaw District). While *Drones* is a heartfelt meditation on the human condition viewed through the prism of black experience, it marries its profound messages with bangin' dancefloor tunes, like the old school R&B jam Leave Us Be and jazz-funk-tinged title track. Superb. *Charles Waring*

The Muslims
Fuck These Fuckin' Fascists
★★★
Epitaph 7873 1 (CD, LP)
Feisty US punks up'n'at'em on debut album

The North Carolinian agents provocateurs certainly have plenty to rail against. As gay people of colour, their "play fast, shout it loud" hardcore punk undoubtedly aims to ruffle some feathers. While their fearlessness and rebellious spirit is admirable, some song titles (John McCain's Ghost Sneaks Into The White House & Teabags The President) and lyrical couplets ("Fuck these fuckin' Fascists/They can kiss our asses") may at times seem a little juvenile. A pity, because they do tackle genuine issues of concern such as homophobia, anti-vax politics and the institutional racism of the Police (Crotch Pop A Cop). Doh, there they go again! *Johnnie Johnstone*

Henry Parker
Lammas Fair
★★★★
Cup And Ring CARRCD 001 (CD, LP, cassette)
Spellbinding modern folk

There's a compelling sense of place throughout this excellent album, which presents Parker's contemporary and inspiring take on folk. This approach helps create a gentle, yet emotional intensity on richly evocative songs such as Return To The Sky and Coming Of The Spring. All the tracks are woven through with superlative musicianship that includes Parker's superb guitar playing, evident on tracks such as the spellbinding instrumental Blackthorn. It's a sign of Parker's craft that his own assured compositions sit seamlessly alongside the two traditional songs, The Brisk Lad and the intriguing Death And The Lady. The album's timeless artistry is typified by Nine Herbs Charm, where flute, percussion, double bass and guitars blend hypnotically with the enigmatic lyric to summon a mysterious world of wonder. *Steve Burniston*

Pearly Gate Music
Mainly Gestalt Pornography
★★★
Bella Union BELLA 1304 DIG (CD, LP)
The "other" Tillman brother, back after long hiatus

It must be galling to have your brother mentioned when you release your second album a decade after your first. Yet there's no getting around the fact that Zach Tillman is the sibling of Father John Misty. His brother's soaraway success had him second-guessing himself, his confidence wobbled, and he dropped out. Love, however, conquered all, and after meeting his now-wife he picked up his instruments (and muse) again. Quickly recorded in Portland, seizing the moment, this cryptically-titled comeback ripples with hope, spirituality and a feeling for the brittleness of life's beauty. Launching somewhere between alt-folk and indie rock, it peaks on The Moon, a loping, lilting gemstone, and the eccentric love song Stefani. Tentative in parts, but tender throughout. *Chris Roberts*

Kiefer Sutherland
Bloor Street
★★★
Cooking Vinyl COOKLP 810 (CD, LP)
Movie star's country stylings are crisply convincing

Given his oft-declared love of Led Zeppelin and AC/DC, it's odd that the actor who portrayed *24*'s indomitable Jack Bauer has thrown himself so heartily into country-rock. He's proving surprisingly successful at it too, especially in the UK where his last album went top 10. *Bloor Street*, his third, a lockdown child, was produced in LA by Grammy regular Chris Lord-Alge (Keith Urban, Carrie Underwood) and feels solid, strong and potentially big. Everything here, from song structure to sonic choices, is very familiar, but Sutherland uses that sometimes gruff, sometimes sweet voice to convey manly emotion, and Springsteen/Petty fans will find its whiskey-soaked Americana hard to resist. It's not reinventing any wheels, but he's inside it, not playing a role. *Chris Roberts*

Treetop Flyers
Old Habits
★★★
Loose Music VJCD 266 (CD, LP)
London folk-rockers hoping for take off

London has long fostered bands with Americana leanings, from Chilli Willi and Brinsley Schwarz through to the Electric Bluebirds and Balham Alligators. Treetop Flyers won critical acclaim with their first three albums, but the name doesn't yet mean a lot to the wider world. Much on *Old Habits* sounds naggingly familiar; Castlewood Avenue, for example, resembles a pleasing cross between several Van Morrison songs. But why shouldn't you steal from the best? Coincidentally-named frontman Reid Morrison could do with a second, lower-register vocalist next to him at points for variety's sake but the six-piece offer up a slick folk-rock sound. Sometimes too slick, perhaps, but this material sounds like the sort that might well gain another dimension when the group take to the road. *Charlie McLaughlin*

NEXT MONTH

Johnny Marr Joy Division
Eddie Piller Tears For Fears
Eels Cat Stevens

Photo (Cat Power): Mario Sorrenti

Books

Mark Lanegan: the singer doesn't tread softly in his second memoir

Devil In A Coma

Mark Lanegan

★★★★

White Rabbit Books, £12

ISBN-13: 9781399601849, 160 pages

Grunge vet revisits that "frozen border"

Mark Lanegan has always projected the air of a man who needs to keep moving, just to outpace his past. Dwelling on that chequered past brought him no catharsis in his brilliantly clear-sighted 2020 memoir, *Sing Backwards And Weep*. And little relief awaits amid the potent prose and poetry of his fierce follow-up, which recounts how his evasive manoeuvres were stalled by a near-death Covid experience.

In *Sing Backwards…*, Lanegan battled his toxic mother, booze, heroin, loss, his own worst instincts… and Liam Gallagher. Covid was a whole new level of threat. With no candy-coating ("catheter shoved up my dick" is about as flowery as the prose gets), Lanegan recounts how the virus left him "deaf, unable to breathe". As one poem notes, bluntly, "This is clearly the fall/I won't get up from."

Lanegan doesn't tread softly or treat himself easily. Maintaining the commitment to the unvarnished truth of *Sing Backwards…*, he presents himself as a nightmare hospital patient and a flawed human being. But shades of humour illuminate the darkness judiciously, and there's even an extraordinary moment of subconscious after-life intrigue involving four winged beings. Dream or vision? Either way, if redemption was the reward for services to pitiless and precise rock writing, Lanegan would be quids in. *Kevin Harley*

Q&A

Mark Lanegan on how his second book came to be…

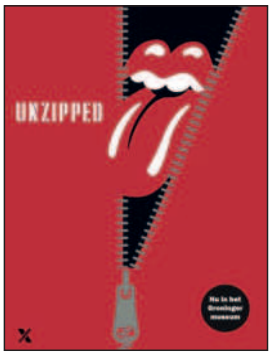
Hello, Mark. How are you now, health-wise?
I have what they call long-term Covid. I thought I'd be one of those guys who has it like a common cold but instead I got hit by a steamroller. I figured God wanted to wait until I was in my old age before he hit me really hard.

Writing *Sing Backwards And Weep* was a harrowing experience for you. What compelled you to write a second book?
Lying in a hospital bed for three months is very boring. I'm not somebody who does incarceration very well. I had my phone so I started writing to keep my mind off of things by writing about them. Since finishing the book I've been hospitalised twice. Unable to breathe, passing out, severe fatigue. All the symptoms you can read about if you Google it, I got 'em.

With *Sing Backwards…*, you felt an "obligation" to report the unvarnished truth. Did you feel similarly here?
That's just the way I write. I might not be the most talented writer around but I'm pretty fucking honest.

Do you see songs, prose and poetry as linked disciplines?
They're all different. Songwriting and poetry are the closest to each other in my mind because they're enjoyable. I don't know why I started writing a book – probably because I needed some money. But writing a book is a fucking bummer, man.

You mention Covid severing your connection to music. Have you reconnected?
I've been working on a record. I've made stuff for other people but I'm working on my own record right now. I spent the last few days playing guitar, which is a chore for me. But I'm glad I reconnected with it.
As told to Kevin Harley



The Rolling Stones: Unzipped

★★★★

Thames & Hudson, £35

ISBN 9780500023853, 290 Pages

Fresh Stones unturned in band-backed tome

Like the recent *Tattoo You* repackaging, this latest book from the Stones camp was assembled before the colossal loss of Charlie Watts. As another phase begins in their astonishing 60-year history with the recent US tour, … *Unzipped* unintentionally doubles as a eulogy for the great drummer, essentially closing the book on the story Anthony De Curtis recounts along with the band's current perspective. Like the Stones declare on the cover, "As well as going back through our history we wanted everyone to experience and feel exactly what it's like to be in The Rolling Stones." To this end, the book also covers their huge impact on pop culture, rock, art, design, fashion, photography, filmmaking and stage spectacle, enhanced by archive photos, historic memorabilia, images of instruments and outfits with band commentary plus contributions from the likes of Buddy Guy, Don Was, Martin Scorsese, Patrick Woodroffe and fashion designers John Varvatos and Anna Sui. The band also expound on the blues, classic songs and there's Charlie's antique toy drum-kit used on Street Fighting Man. Apart from lighting designer-MC Chip Monck's tongue logo credit getting buried again, this handsome tome has much to offer the Stones fan who thought they knew everything (including this long-time fan, happy to splash out).
Kris Needs

Led Zeppelin – On Track

Steve Pilkington

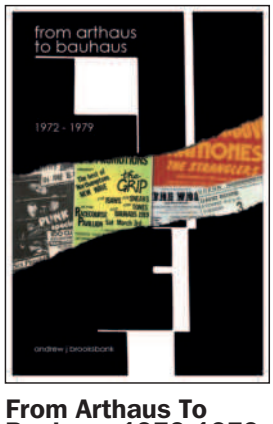
★★★★

Sonicbond Publishing, £14.99

ISBN 9781789521511, 160 pages

Surveying their catalogue

The engaging *On Track* series continues unabated. Steve Pilkington has already examined Deep Purple, Iron Maiden, The Rolling Stones and Uriah Heep and this time he turns his attention to the songs – every single one of them – and music of Led Zeppelin. And if you think that there was no more to be said about the collective works of Messrs Plant, Page, Jones and Bonham, casual fans would certainly be mistaken. The author operates in almost forensic detail, especially when looking at the exhumed early outtakes which finally turned up on the post-split 1982 compilation *Coda*, revealing just how much additional work Jimmy Page put into the original tracks before adding them to the posthumous odds-and-ends release. Of course, the die-hards probably know all this, but Pilkington puts it over in a very authoritative but chummy way and his style is more akin to having a chat with a mate rather than slogging through a detailed text. Have you ever noticed the phone ringing during The Ocean around the 1:38 mark? Or did you know that when the band set up their own label Swansong, "Stairway Records" was an early (and relatively obvious, on reflection) contender for the name? With this book in hand, every day is indeed a school day… *John Tucker*



From Arthaus To Bauhaus 1972-1979

Andrew J Brooksbank

★★★★

T&M 045, £15

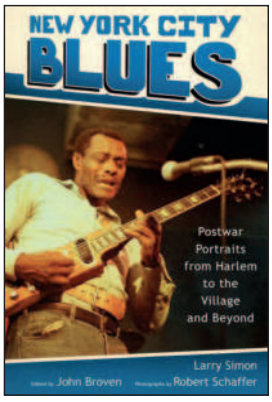
ISBN: 978-1-8380116-1-1, 280 pages

Into the pre-history of the goth-rockers

With Bauhaus recently treading the boards again, this book is a welcome addition. With the full co-operation of three of the group's founders David J, Kevin Haskins and Daniel Ash, *From Arthaus To Bauhaus 1972-1979* details their emergence from their Northampton crypt through a series of bands: The Jam, M15, Alcatraz, Grab A Shadow, The Submerged Tenth, Cardiac Arrest, Jack Plug and the Sockettes, the Craze, SR and, finally, Bauhaus 1919 when Peter Murphy arrived to provide the missing alchemical element. This is when the goth rollercoaster starts, from early live renditions of The Stooges' Raw Power to a gig at the Romney pub in Northampton on 13 January 1979 filmed by early manager Graham Bentley. The story about the development, recording and release of breakthrough hit Bela Lugosi's Dead is riveting and it's a shame the story ends there – albeit with a coda giving a brief career synopsis of Bauhaus as well as what happened to former bandmates. Full of unseen photos, memorabilia, flyers, tape boxes, cassettes, hand-written postcards, rejection letters (Fiction found Bela "a bit introverted and overlong"), posters and all manner of wonderment and in-depth interviews with everyone who was involved – apart from Murphy – this is catnip for Bauhaus fans.
Ian 'Dark Entries' Shirley

Photo: (Mark Lanegan) Steve Gullick

Led Zeppelin: their output is forensically examined in a new book



New York City Blues: Postwar Portraits From Harlem To The Village and Beyond

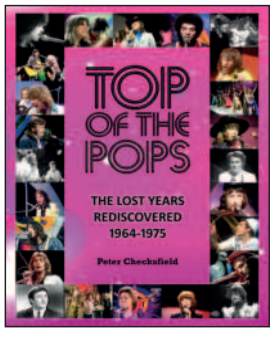
Larry Simon; edited by John Broven; photos by Robert Schaffer

University Press Of Mississippi, £16.99

ISBN 9781496834997; 340 pages

Comprehensive study of overlooked NYC blues and R&B scene

Featuring extensive interviews by Simon, Broven, Val Wilmer, Richard Tapp and others, this book conveys the vibrancy and range of blues and R&B music produced by the likes of pianist Bob Gaddy; guitarists Wild Jimmy Spruill, Larry Dale and Billy Butler; saxman Noble Watts; bluesmen Larry Johnson, Tarheel Slim and Rosco Gordon; Victoria Spivey; gospel artist Reverend Gary Davis; songwriters Doc Pomus and Rose Marie McCoy; and record label owners Bobby Robinson (Fire/Fury) and Hy Weiss (Old Town). With recommended recordings from the era alongside masses of photos and label shots, it shows how the Big Apple is up there with Chicago and Detroit blues and R&B in the importance of the genre's mainstream breakthrough. *Tony Burke*



Top Of The Pops: The Lost Years Rediscovered - 1964-1975

Peter Checksfield

★★★★

Self-published, £19.95

ISBN 139798485520502, 656 pages

Missing period of the iconic music show recounted

Broadcast between January 1964 and July 2006, BBC's *Top Of The Pops* was the UK's longest-running and (at one time) the most influential music show on TV. Unbelievable to think now, but the Corporation did not begin to seriously start preserving each show until the spring of 1976. Classic appearances by artists such as The Beatles, Cream, Jimi Hendrix, Kinks, Yardbirds and even The Doors and more were among the taped performances (3,000 from the 60s alone) systematically wiped to be reused for another edition of the show… or the latest cooking programme. Pop historian Checksfield's latest offering goes a long way towards filling this archival void. *Top Of The Pops: The Lost Years Rediscovered 1964-1975* is a 646-page tome that affectionately recaptures those missing years by presenting a guide to all 619 episodes (plus spin-offs) broadcast during that time, with a run-down of each artist, and the song they performed on each show. Accompanying the listings are hundreds of black and white screen-shots of the surviving footage as well as almost 900 mini-bios on every act seen, heard or danced to during those years. The memories and anecdotes, from over 50 artists who performed on the show, as told exclusively to the author, are also featured. Superbly researched, this is simply a must for any fans of the show and lovers of classic UK TV music shows in general. *Keith Badman*

Minds Behind The Music

Phil Gardiner

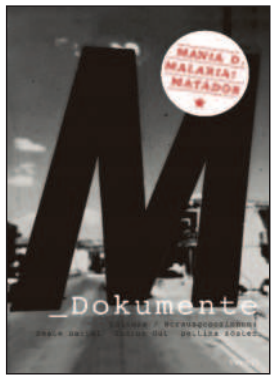
★★★

Wyner Publishing, £14.99

ISBN 9781912782871, 256 pages

Interesting approach to Q&As with music icons

An interesting concept, although the subtitle *Music Stars Unite To Save The Planet* is a tad misleading in terms of the book itself. In a lengthy introduction, Gardiner examines in great detail the problems facing the modern world, but then the book becomes a collection of Q&As conducted with 82 musicians largely from the rock field. Questions range from "if you could be any other musician past or present, which one would it be and why?" to "do you believe aliens have visited planet earth…?" and "if you were stood before the leaders of the world, what would you say to them?" The likes of Steve Hackett, Carol Decker, Ted Nugent, Sonique, Francis Rossi and Suzi Quatro fill in the gaps. The most erudite is probably one of the youngest – Maja Shining, from the excellent up-and-coming Danish band Forever Still – while some more established names seem to treat it as just another interview. *Minds Behind The Music* is a noble exercise, and although a little unfocused at times, it does keep the spotlight on the many areas where we humans just keep on screwing up. And there is a charity angle to this, too, as a complementary fundraising album benefitting The Born Free Foundation is also being made available. *John Tucker*



M_Dokumente: Mānia D, Malaria! Matador

Beate Bartel, Gudrun Gut, Bettina Köster

Ventil Verlag, £37.99

ISBN 139783955751555, 184 pages

★★★★

The former "island" city of West Berlin has an illustrious musical past, though the legends that have been passed down (whether it's Bowie, Iggy, Blixa or Nick) are usually of a very male variety. *M_Dokumente* addresses that imbalance, reminding us that the scene was far more egalitarian and gender fluid: "We were, more than anything, thoroughly modern women," says Beate Bartel of Mania D. This art book-slash-oral history takes us back to the decade before the wall came down, with a colourful procession of back-combed and lacquered photoshoots featuring the ludicrously photogenic titular letter 'M' bands. Portraits on bombed-out rubble and brutalist ruins make for surprisingly cinematic mise-en-scene, sitting alongside old flyers of Malaria! on the bill with The Birthday Party and Lydia Lunch (what a show that would have been). Add to that, the testimony in English and German from Bartel, Köster and Gut – the great Berlin facilitator who started out in Einstürzende Neubauten and still oils the wheels with her label Monika Enterprise today – and you have the perfect evocation of a lost world of DIY-punk creativity and brilliance. All that's missing is a scratch-and-sniff, though Gut informs us that West Berlin smelt of coal and kebabs. *Jeremy Allen*

Ritchie Blackmore

Ross Halfin

★★★★★

Rufus Stone Limited Editions, from £199

ISBN 9780993287961, 304 pages

Fabulous photographs of unpredictable guitarist

Long-time *Sounds* and *Kerrang!* photographer Ross Halfin points out in the introduction that despite being a massive Deep Purple fan his first photographic encounter with Ritchie Blackmore wasn't until Rainbow headlined Donington Monsters Of Rock in 1980. As such, this exquisite trawl through his archive of one of rock's most exciting – and mercurial – guitarists (as previewed in *Record Collector* issue 525) focuses largely on the second half of Rainbow's career, with some later shots of the 1984 Purple reformation and Blackmore's Night (the band the guitarist formed with his partner in 1997) rounding off this sumptuous volume.

Some of the images are familiar old favourites (posing with a cello, for example, or perched on the crash barrier post-gig in Berlin) but many are new to the light of day. There's even a handful in which Blackmore is smiling – a rarity in itself – as well as candids with fans and support bands, but Blackmore comes alive onstage and the many shots of him torturing his Stratocaster are what make this volume so engrossing. Supporting text comes from Halfin's former *Sounds* partner-in-crime Pete Makowski (who sadly passed away in November), with Phil Collen and Billy Corgan adding their five pennyworth on Blackmore's influence. *John Tucker*

Band Of Gold: A Memoir

Freda Payne with Mark Bego

★★★★

Yorkshire Publishing, £16.99

ISBN 9181954095816, 374 pages

A star singer looks back

Freda Payne was persuaded by her childhood friends Holland-Dozier-Holland to become the star diva of their new label Invictus at the turn of the 70s. Payne and her expert ghost writer Mark Bego know that this is the reason most people will be reading *Band Of Gold*, so the passages about her global smash Band Of Gold are taken leisurely, and delivered in detail as the book's prologue. Payne was initially aghast by the fact that the lyrics seemed to belong to a teenybop tune, not what a 28-year-old jazz singer, who'd been on Broadway and sung with Quincy Jones, should perform. Was the woman in the song frigid, or the man impotent? By approaching Band Of Gold as if it were an acting assignment, she created one of the great performances in popular music: "Once it became a hit, my life would never be quite the same." And so we begin, many intriguing tales of a full showbiz life follow, and connections you never realised are exposed.

Delivered in a breezy, emotional manner, there is great elegance about Freda Payne's memoir, one of the old school who arguably never properly received her due. *Daryl Easlea*

DVDs

The Legendary 1979 No Nukes Concerts – Springsteen E Street Band

★★★★★

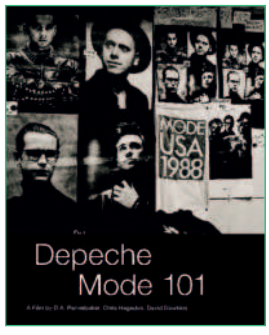
Sony Music (DVD, Blu-Ray, Digital)

The Boss' benefit shows

"Don't remind me!" groans Bruce Springsteen when the crowd hand him a birthday cake. It's September 1979, night two of the No Nukes benefit at Madison Square Garden, and he's turning 30. He hurls the cake back, then launches into a debut performance of The River, suddenly solemn with maturity, as if plunged straight into his new decade.

Springsteen's No Nukes shows marked not only the start of his thirties, where he'd become more prominently political, but the first official visual proof of his legendary live reputation. The concerts – organised by Jackson Browne, Graham Nash and Bonnie Raitt as "Musicians United for Safe Energy" and featuring many other artists – were beautifully preserved on film, and now Springsteen's full set finally surfaces, edited by Thom Zimny and mixed by Bob Clearmountain.

It's a precious piece of E Street history. Here is a tight, spirited band at the peak of their power – including the late Danny Federici and a brightly-suited Clarence Clemons captured in youthful glory – fresh from their triumphant *Darkness On The Edge Of Town* tour. You can glimpse past and future Springsteen all at once. "I can't go on like this! I'm 30 years old!" he protests during a James Brown-style mock faint, but with a grin, as if he knows he'll go on "like this" for at least another 40 years. *Kate French-Morris*



Depeche Mode 101

★★★★

Sony Music (2DVD, Blu-Ray, Blu-Ray/2DVD/5CD)

Nice stadiums, they'll take them

Hard as it is to believe, there was a time pre-stadiums for Depeche Mode. Working alongside Chris Hegedus and David Dawkins, documentary veteran DA Pennebaker documented the Basildon synth giants' route to their mega-scale American ascendancy in this 1989 film, now re-released in HD.

Not just a concert film, *101* navigates backstage material, live footage and fans'-eye views on its drive towards the *Music For The Masses* tour climax at the Rose Bowl, Pasadena. The results are random in places, revealing in others. If you want to recall how four Essex geezers became overlords to the era's US alt-nation, the portrait of teenagers heading show-wards provides a microcosmic snapshot of an outsider army forming. But be prepared for some faintly *Spinal Tap*-ish and tedious offstage footage: who needs to see the merch desk counting their takings?

The live footage redeems *101*, so much that even torrential rain (not, presumably, what the creators had in mind when they decided to film in LA) can't dampen it. As Dave Gahan pirouettes gamely, Behind The Wheel and Everything Counts project the exuberant, expansive energy of a band claiming the outsized occasion as their home. There's emotion, too, well captured as the end-of-tour comedown kicks in. "That's it, then," shrugs Alan Wilder, dejectedly. Not a bit: for Depeche Mode, *101* marked the giddy blast-off to a whole new life. *Kevin Harley*

Bruce Springsteen: the birthday boy spots his cake

Photo (Bruce Springsteen): Joel Bernstein

Keyboard Fantasies: The Beverly Glenn-Copeland Story

★★★★

Luca (Cinemas)

Heartwarming tale as cult hero steps into the spotlight

Films about private press obscurities might not be two a penny, but since the success of 2012's *Searching For Sugar Man* and, well, the internet, it's tough for any Discogs-worrying cult to stay hidden. But while the story of new age outsider Beverly Glenn-Copeland may be familiar to those who've followed the recent reissues of his cult 80s cassettes, as this biopic/tour film so ably shows, there has never been a *nicer* new-age outsider committed to celluloid. Whether it's the film's one-on-one interviews in Copeland's Nova Scotia home or the fly-on-the-wall live recordings of his first international tour at the age of 74, the word "wow", "cute" and "joy" are never far away. As he reveals to a visibly moved Charlie Bones from NTS Radio, his 1986 cassette *Keyboard Fantasies* initially sold only 50 of its 100 run. Sad enough, but add on the story of his upbringing – including an attempted intervention to "cure" then-homosexuality through electroshock treatment before a 70s jazz/folk/classical career that dwindled into obscurity – and his constant grin is even more of a wonder.

Keyboard Fantasies may be structured around the story of how his Atari-powered electronic lullabies reached a wider audience, but the deeper struggle and triumph behind his transgender activism and 30-year musical coming-of-age is one that deserves a wider audience than the Kickstarter origins of this tender and joyous film might suggest. *Mike Goldsmith*

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Singles

Backgrounds/The Naives Day Breaks At Dawn/No One But You *Hyperloop HL 13*

Another thriller from Hyperloop, a split single with a photo of a road-worn fuzzbox on the front cover, which is available in several colours, plus a few fascinating inserts. These killers are fierce, frantic and frankly superb French and American tunes from the *maison de l'auto*. Nobody seems to know anything about Backgrounds but they issued one single in '67, and here it is, all ball-breaking guitar and spooky uptempo psychedelic psychosis. They either knew what they were doing or just stumbled across the perfect garage formula. The singer is like Jim Morrison's love child with Bill Medley in dire need of a shag, who screams just before the bonkers orgasmic bit in the middle. A blast. Almost literally. The Naives are a brainchild of Achille Brunet, a French bloke who can reconjure the sound of psychedelic mid-60s Texas with ease if No One But You is representative. It's like Brunet has a time machine permanently aimed at Austin, Texas, 1966. His manufactured perfect past is far more fun than the tense present. Fuzztastic.

Lady Wray Through It All/Under The Sun *Big Crown BCR 099*

I've heard Lady Wray's music described as nu soul or retro soul. Ignore the first words of these descriptions: Lady Wray is *soul*. Her new album will soon drop after an achingly long wait, and if these two cuts are anything to go by, it'll be even stronger than before. Through It All floats languidly though it still brings a popping beat, akin to a stoner playing Funky Drummer. The Lady runs the show with that remarkable voice, sounding like every word is torn straight from the soul book. It's kinda strange too: she's using an upper register most of us couldn't reach on helium, as well as her more familiar tones. The backing vox are rather cosmic, and this moves according to how it feels at the precise moment. Like most great records, it seems to exist entirely in its own space and time. That also means it doesn't give a shit about being a hit: it's creation, not commerce. On the other side, arrestingly jazzy licks embellish Under The Sun, a song about the joys of frolicking in yellow energy, in the noted tradition of Everybody Loves The Sunshine and Give Me The Sunshine, subtly jazzy funk classics. This has cast an unexpected glow on my bleak midwinter.

Ringo Starr *Change The World* EP *UMC 3854651*

You might imagine Ringo is a dinosaur, detached from what the rest of us take for real life, but the one accusation you cannot level at the eternally young-at-heart sticksman is cynicism. When Ringo sings about changing the world for the better, he means it. He went from ship's waiter to the least affected member of the biggest band ever, so he knows things can change (and probably serves up a decent dish of scouse). The title cut of this limited 10" is as optimistic as those who reckoned Covid would be all over by Christmas... 2020. It nods happily, sounds like it was made in the 90s, is tidily arranged and will change nothing. Ringo sings older than he looks but always did. Just That Way is reggae-lite; he'd look great with short dreadlocks. Coming Undone wouldn't be out of place on *Sentimental Journey*; there's a fat bash through Rock Around The Clock to prove he's forgotten nowt of his time with Rory Storm & The Hurricanes. It's Ringo: whaddaya expect?

Looking Glass Alice I Know *Stop Look Listen SLL 002*

Weird format of the month: a single-sided pic disc the size of a postcard, with a QR code so you can play it digitally if your auto-return deck can't cope with this cute little format (my Goldring GL 75 didn't complain, though it is tricky to cue). It's a stormy lo-fi garage version of the Dan Nix & The Teen Sounds obscurity (recently reissued on Le Beat Bespoke), full of itchy, brutal guitar riffs, a churning mix, suitably disengaged vocals and drums like oil tankers colliding in a universe of dustbins. Worth hearing in any format, double appealing like this.

Whirlwind D featuring Micall Parknsun/Whirlwind D Without Music/Labels (Smoove Mix 7" Edit) *B-Line Recordings BLN 032*

A tidy 70s soul loop kicks off this latest 45 for Whirlwind D, a hip-hop love song for the art form you and I are obsessed with, and I don't mean sculpture. Great cuts from Specific supply atmosphere between and beneath D's lyrics, and when the mic is handed to Micall Parknsun, the story assumes extra meaning, supporting these MCs through tough times and emotional lows, even though none of us really know why it's so vital to the human soul. The driving groove of Labels, with heavy emphasis on beat one and handsome horn and string samples, pays homage to rap's legendary imprints, mentioning Winley, Street Sounds and Sleeping Bag and even acknowledging Dirk Wears White Sox: a glorious tune worthy of this proper collector and talented MC who writes for this mag on occasion.

Shooting Daggers Manic Pixie Dream Girl/Missandra *New Heavy Sounds NHSFLEXI 002*

More plastic madness: this time a white flexidisc with a poster and download code for modern folk. There have been a few records by this title, which describes a movie stereotype – the sort of girl who just appears and sorts a male lead's life/head out while being effortlessly hot. Yeah, right. Shooting Daggers' contribution to the theme is a blasting slab of grungy punk from a female trio whose wicked bass player drills out the bottom of the track, underpinning the murderous drums and guitar. All this on a flexi: whoever mastered this floppy monster knew their job. Bands who think bass is dispensable, hear this rumbling fury and think on.

Contours The Programme/Conga Quito (Dub) *Band On The Wall BOTW 004*

After the fury of Shooting Daggers, Contours' (not the old Motown group) mellow synth grooves are a head-calmer. Peanut-powered antique drum machine in handclap mode, a bottom end like a fat mattress, a jazzy, non-resolving set of chords that take you where they wanna go: this is built to let you drift and dream. Got any skins? Yeah, on the flip's congas, pounded on a nice Latin tune bared to the bone and given some space while still sounding somehow urgent. Wanna go missing for a few minutes? Tune in.

The Burghers Bomb Scare/Truth *Dewityourself DWY 30*

Jokily described by the band as "failed glam rock", this record from Amsterdam fails nothing, though the sound is a little murky. But there's a reason for that: it's about life in the early 70s when musical miracles were captured on eight-track recorders, and the sound suits the topic. It stomps midway between Rescue Co No 1 and a decent slice of late 70s power pop, full of melody that sticks in your head like a badly aimed pub dart. You can hear the sheer enthusiasm in the vocals of Niels de Wit, who's been releasing records for 40 years. the flip presents Truth, a song written in the 70s by De Wit's dad. Clearly he was concerned about the state of the world and didn't like seeing it fall apart. Correct then, even more so today. Sincere sounds on a self-owned label for a few discerning ears.

Mark & The Clouds You And Me In Space/Clocks *Hypnotic Bridge HYP-030*

You And Me In Space is

"traditional psych": it seems they've been listening to Tomorrow Never Knows; there are worse dreams to aspire to. Nice rambly guitar fills, some in reverse, a sense of distance in the mix yet the drums clattering nicely near the foreground, but it hasn't got quite the free feeling of that '66 classic, instead preferring chunkiness, though it possesses authentic lysergic traits. The dynamic intro to Clocks launches an energetic Moody Blues-ish examination of the inner mechanisms of the mind. Clearly Mark & The Clouds know where the lost chord is. All this needs is Phil Travers and it'd have it all, not that there's owt wrong with the owlish sleeve it's dressed in.

DC Collard Kansas City Blue/Full Moon Glow (Shine On) *CRS Music Media CRS 7001*

David 'DC' Collard of Joboxers and Subway Sect, not that you'd know that here, releases a blue vinyl single in a gatefold sleeve and as it ticks along in a downbeat way you ponder where you've heard something like it – not the song, but the way the keyboards and drums are used. I reckon it's akin to Stevie Wonder's Higher Ground, though the tune is very different and the feel more laidback and blues-rocky. Collard's vocal hardly intends grabbing you by the collar at all, but his half-spoken confidences project his occasionally arresting lyric well enough, reminding us about KC legend Count Basie along the way.

This is a decent, fuss-free, low-key 45, doubtless made for the love of it.

Ian McCann

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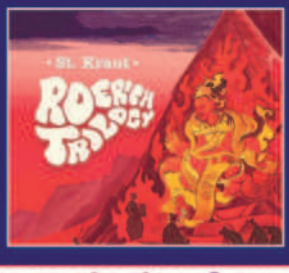

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CHIMES, Once In A While (London HLU9283) EX 17.50
NEIL CHRISTIAN, That's Nice (Strike JH301) EX 6.50
CHRISTIEN BROTHERS, I Reached For You (Major Minor MM628) M 4.50
JIMMY CLANTON, Another Sleepless Night (Top Rank JAR382) M 8.50
DAVE CLARK FIVE, Everybody Knows (Col. DB8286) M 3.50
DAVE CLARK FIVE, The Red Balloon (Col. DB8465) EX 4.50
SANFORD CLARK, Go On Home (London HLW9095) EX 8.50
CLOVERS, Love Potion No.9 (Round London HLT8949) EX 25.00
COASTERS, Wake Me Shake Me (London HLK9151) EX 12.50
COASTERS, Yakety Yak (Tri, London HLE8665) EX 9.50
EDDIE COCHRAN, Jeannie Jeannie Jeannie (London HL69460) EX 17.50
EDDIE COCHRAN, Weekend (London HL69362) EX 8.50
JOE COCKER, Delta Lady (Regal Zono. RZ3024) EX 3.50
ALMA COGAN, Link Shoe Laces (HMV POP608) EX 8.50
CONSORTIUM, Beggar Man (Pye 7N17797, Demo) M 25.00
SAM COOKE, Chain Gang (RCA 1202) EX 3.50
MIKE COTTON, Swing That Hammer (Col. DB7029) EX 4.50
CRESTS, The Angels Listened In (London HL8954) EX 30.00
CRICKETS, Maybe Baby (Tri-Coral Q72307) VG 6.50
CROSBY STILLS NASH & YOUNG, Woodstock (Atlantic 2001010) M 6.50
CRYSTALS, Then He Kissed Me (London HLL9773) EX 4.50
CRYSTALS, Da Doo Ron Ron (London HLU9732) EX 6.50
JOHNNY CYMBAL, Teenage Heaven (London HLR9731) EX 12.50
DAKOTAS, The Cruel Sea (Parl. R5044) EX 6.50
VIC DANA, A Very Good Year For Girls (Liberty U364) M 4.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737) VG 5.50
SPENCER DAVIS GROUP, Somebody Help Me (Fontana TF679) EX 4.50
BO DIDDLEY, Say Man Back Again (London HLM9035) VG 29.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280) EX 35.00
DRIFTERS, Save The Last Dance For Me (London HLA9201) EX 3.50
DRIFTERS, I Count The Tears (London HLK9287) EX 17.50
EASYBEATS, Hello How Are You (United Artists UP2209) EX 3.50
DUANE EDDY, Because They're Young (London HLW9162) M 3.50
DUANE EDDY, Cannonball (Tri-London HL8764) EX 9.50
DAVID EDE, Obsession (Pye 7N15329) EX 5.50
DAVID EDE, Twistin' Those Meeces To Pieces (Pye 7N15417) M 9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388) M 9.50
VINCE EDWARDS, Don't Worry 'Bout Me (Bruns. 05879) M 5.50
ELECTRIC EXPRESS, It's The Real Thing (Atlantic 2091165) EX 6.50
ELLIOTS SUNSHINE, Is It Too Late (Philips BF1549) M 6.50
BERN ELLIOTT & FENMEN, New Orleans (Decca F11852) EX 5.50
ESCORTS, Dizzy Miss Lizzy (Fontana TF453) EX 17.50
ESSEX, Easier Said Than Done (Col. 037077) EX 9.50
ETERNAL TRIANGLE, Turn To Me (Decca F12954) EX 4.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 12.50
PAUL EVANS, Midnite Special (London HLL9045) EX 20.00
EVERLY BROTHERS, Walk Right Back (Warner Brothers W333) M 3.50
FACES, Dishevelment Blues (NME Flexi) M 5.50
FAIRFIELD PARLOR, Bordeaux Rose (Prism PRI1) M 7.50
MARIANNE FAITHFUL, As Tears Go By (Decca F11923) EX 4.50
GEORGIE FAME, Yeah Yeah (Col. 087428) EX 3.50
FAMILY DOGG, A Way Of Life (Bell BLKL1055) EX 4.50
FAMOUS MUSIC BAND, Nine By Nine (Philips 6006111) EX 5.50
DIANE FERREZ & NICKY SCOTT, You've Got To Learn (Col. 087897) M 3.50
EMILE FORD, You'll Never Know What You're etc. (Pye 7N15268) M 6.50
FORTUNES, Storm In A Teacup (Capitol CL15707) EX 3.50
FOUR EVERS, A Lovely Way To Say Goodnight (CBS 202349, Demo) M 45.00
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol) EX 50.00
FOUR TOPS, Walk Away Renee (Tamla TMGG34) EX 5.50
FOUR TOPS, Reach Out I'll Be There (Tamla TM6579) EX 7.50
BOBBY FREEMAN, Do You Want To Dance (Tri-London HLJ8644) VG 9.50
ERNIE FREEMAN, Raunchy (Tri-London HLP8523) M 17.50
BILLY FURY, I'd Never Find Another You (Decca F11409) M 3.50
BILLY FURY, Nothin' Shakin' (Decca F11888) EX 6.50
BILLY FURY, It's Only Make Believe (Decca F11939) M 6.50
BILLY FURY, I'm Lost Without You (Decca F12048) EX 6.50
FREDDIE GARRITY, Little Red Donkey (Col. 038348, Demo) M 9.50
MARVIN GAYE, Too Busy Thinking About My Baby (Tamla TM6705) EX 4.50
GEOFF GODDARD, Girl Bride (HMV POP938) EX 27.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. 037634) M 25.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 22.00
GONKS, Gonk Song (Decca F11984, Demo) EX 25.00
LESLEY GORE, It's My Party (Mercury 6052179) EX 3.50
CHARLIE GRACIE, Wandering Eyes (Tre-London ELM-67) EX 9.50
BILLY GRAMMER, Gotta Travel On (Tri, London HLU8752) EX 4.50
GERRY GRANAHAN, It Hurts (Top Rank JAR262) M 12.50
JIM GUNNER, Hoolee Jump (Decca F11276) EX 8.50
HEINZ, Just Like Eddie (Decca F11693) M 3.50
BOBBY HELMS, Jacqueline (Tri-Brunswick 05748) EX 5.40
EVERIT HERTER, Don't Get Serious (Capitol CL15142) EX 4.50
HILLTOPPERS, The Joker (Tri-London HLD8528) EX 25.00
HIPPIES, Memory Lane (Cameo Parkway P863) M 20.00
EDDIE HODGES, I'm Gonna Knock On Your Door (London HLA9369) EX 6.50
LYNN HOLLAND, Oh My Darling How I Miss You (Poly. BM58035) EX 3.50
HOLLIES, Yes I Will (Parl. R5232) EX 4.50
HOLLIES, Just One Look (Parl. R5104) EX 4.50
BUDDY HOLLY, Baby I Don't Care (Coral 072432) EX 6.50
BUDDY HOLLY, What To Do (Coral 072469) EX 8.50
BUDDY HOLLY, Wishing (CORAL 072466) EX 6.50
BUDDY HOLLY, Listen To Me (Tri-Coral 072288) VG 8.50
HOLLYWOOD ARGYLES, Alley-Oop (London HLU9146) EX 6.50
HUDDERSFIELD TRANSIT AUTHORITY, Runaway (Poly. 2001284) M 6.50
BRIAN HYLAND, I May Not Live To Se Tomorrow (HMV POP1113, Demo) M 6.50
BRIAN HYLAND, Itsy Bitsy Teenie Weenie etc. (London HLR9161) EX 3.50
IAN & SYLVIA, Four Strong Winds (Fontana TF426) EX 3.50
KRIS IFE, Wherever You Are (Bumble GE122) M 20.00
JAGUARS, Opus To Spring (Impression IMP101) M 30.00
CALVIN JAMES, Some Things You Never Get etc. (Col. DB7516, Demo) M 25.00
JAN & DEAN, Popsicle (Liberty LIB10244) M 20.00
JAY & THE AMERICANS, Cara Mia (United Artists UP1094) EX 6.50
JEFFERSON, Love & World Loves With You (Pye 7N17855) M 6.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo) M 8.50
BILLY JOE & THE CHECKMATES, Percolator (London HLU9502) M 6.50
JOHANNE & JIMMY, Everybody Knows (Fontana TF447) EX 4.50
TOM JONES, This And That (Decca F12481) M 12.50
JIMMY JUSTICE, Running Out Of Time (Decca F12899, Demo) M 12.50
DAVE JUSTIN, You Outside (Polydor 56253) EX 8.50
JOHNNY "K", Lemonade (Fontana TF408) EX 9.50
JERRY KELLER, Here Comes Summer (Tri-London HLR8890) M 7.50
JOHNNY KIDD & PIRATES, Hungry For Love (HMV POP1228) M 6.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 6.50
KINKS, Tired Of Waiting For You(Pye 7N15759) EX 4.50
KINKS, Supersonic Rocket Ship (RCA 2211) EX 3.50
KNOCKOUTS, Riot In Room 3C (Top Rank JAR279) EX 15.00
BUDDY KNOX, She's Gone (Liberty LIB55473, Demo) EX 17.50
DAVID KOSSOFF, When Father Painted Parlour (Oriole CB1597) EX 3.50
BOB KUBAN & THE IN-MEN, The Teaser (Stateside 53514) M 20.00
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064) EX 7.50
LANCASTRIANS, We'll Sing In The Sunshine (Pye 7N15732) EX 12.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker) M 12.50
GARY LEWIS & PLAYBOYS, The Loser (Liberty LIB55949, Demo) M 8.50
LARRY & TOMMY, Yo Yo (POLYDOR 56741) M 30.00
JUNE LAVERICK, Stop (Oriole CB1537) M 4.50
BREBDA LEE, Here Comes That Feeling (Bruns. 05871) M 4.50
BRENDA LEE, Sweet Impossible You(Bruns. 05896) EX 3.50
BRENDA LEE, Too Many Rivers (Bruns. 05936) M 3.50
JACKIE LEE, Rancho (Top Rank JAR286) EX 6.50
LAURA LEE, Tell Tommy I Miss Him (Triumph RGM1030, noc) EX 15.00
LAURA LEE, Love In Every Room (Col. DB8495, Demo) M 12.50
LEAPY LEE, Little Arrows (MCA MU1028) M 3.50
LENNON / ONO, Happy Xmas War Is Over (Apple R5970, PC) EX/EX 3.50
KETTY LESTER, Love Letters (London HLN9527) M 5.50
JOHN LEYTON & LE ROYS, Make Love To Me (HMV POP1264) EX 6.50
LITTLE ARCHIE, I Need You (Atlantic 584209) EX 30.00
LIVERPOOL SCENE, Son Son (RCA 1762) EX 3.50
HANK LOCKLIN, We're Gonna Go Fishin' (RCA 1305) M 3.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718) M 17.50
JULIE LONDON, Girl Talk (Liberty LIB10274, Demo) EX 4.50
JERRY LORDAN, Sing Like An Angel (Parl. R4653) EX 9.50
LORDS, Gloryland (Col. DB8357, Demo) EX 17.50
JOE LOSS, World Cup March (HMV POP1517) M 7.50
LOVE AFFAIR, Everlasting Love (CBS 3125) M 4.50
LOVE AFFAIR, One Road (CBS 3594) EX 3.50
LOVE AFFAIR, A Day Without Love (CBS 3674) EX 3.50
LOVIN' SPOONFUL, Nashville Cats (Kama Sutra KA8204) EX 4.50
LULU, What A Wonderful Feeling (Decca F12491) M 9.50
LULU, Let's Pretend (Col. D38221) M 8.50
KARI LYNN, You've Got To See Mama Etc. (Oriole C8164) M 7.50
CARL MANN, Pretend (London HLS9006) EX 17.50
MANFRED MANN, Pretty Flamingo (HMV POP1523) EX 3.50
MARBLES, Only One Woman (Polydor 56272) EX 3.50
BARRY MASON, Misty Morning Eyes (Decca F12401, Demo) M 12.50
SUSAN MAUGHAN, Bobby's Girl (Philips 3265448F) M 5.50
JODY MILLER, He Walks Like A Man (Capitol CL15335) EX 3.50
HAYLEY MILLS, Let's Get Together (Decca F21396) EX 3.50
MINDBENDERS, A Groovy Kind Of Love (Fontana TF644) EX 3.50
MINDBENDERS, Ashes To Ashes (Fontana TF731) EX 4.50
MOJOS, Everything's Al'right (Decca F11853) EX 3.50
MONGRELS, My Love For You (Decca F12086, Demo) M 25.00
MONKEES, Alternate Title (RCA 1604) EX 3.50
HUGO MONTGOMERY, The Good The Bad & The Ugly (RCA 1727) M 3.50
JACQUELINE MOORE, Queen Of The House (Decca F12165, Demo) EX 5.50
SCOTT MCKENZIE, San Francisco (CBS 2816) EX 3.50
JOHNNY NASH, Hold Me Tight (Regal Zonophone RZ3010) EX 3.50
NASHVILLE TEENS, Google Eye (Decca F12000) M 4.50
RICK NELSON, Fools Rush In (Bruns. 05895, Demo Sticker) M 5.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241) EX 12.50
PATSY ANN NOBLE, Accidents Will Happen (Col. 087088) M 12.50
PATSY ANN NOBLE, It's Better To Cry Today (Col. DB7148) EX 6.50
NOBLEMEN, Thunder Wagon (Top Rank JAR155) M 12.50
OLYMPICS, Western Movies, HMV POP528) EX 7.50
ROY ORBISON, Runnin' Scared (London HLU9342) M 4.50
ROY ORBISON, It's Over (London HLU9882) M 4.50
PACKABEATS, Dream Lover (Pye 7N15549) EX 15.00
PAPA DOO RON RON, Be True To Your School (RCA 2620, Demo) M 6.50
PEACHES AND HERB, Love Is Strange (Direction 58-3096) EX 6.50
PENTANGLE, Light Flight (Big T BIG28) M 5.50
PEPPERMINT RAINBOW, Will You Be Staying etc. (MCA MU1076, Demo) EX 15.00
PEPPI, Can You Waddle (Decca F11638, Demo) M 12.50
PETER & GORDON, Nobody I Know (Col. D87292) EX 3.50
PHILHARMONIA ORCH., Thus Spake Zarathustra (Col. 038607, PC) M/M 5.50
PICKWICKS, Apple Blossom Time (Decca F11901) EX 7.50
PINK FLOYD, See Emily Play (Push Out Col. 038214) (VG/25.00) M 60.00
PLASTIC ONO BAND, Give Peace A Chance (Apple 13) EX 4.50
PONI-TAILS, Early To Bed (HMV POP596) EX 6.50
BRIAN POOLE & TREMELOES, Keep On Dancing (Decca F11616) EX 6.50
SANDY POSEY, Born A Woman (MGM 1321) EX 4.50
DUFFY POWER, Where Am I (Parl. R5169, Demo) M 30.00
DUFFY POWER, Where Am I (Parl. R5169) M 20.00
ELVIS PRESLEY, I Need Your Love Tonight (Tri-RCA 1113) M 9.50
ELVIS PRESLEY, A Fool Such As I (Tri-RCA 1113) EX 7.50
ELVIS PRESLEY, One Broken Heart For Sale (RCA 1337) M 5.50
ELVIS PRESLEY, A Big Hunk O' Love (RCA 1136) EX 7.50
ELVIS PRESLEY, Your Time Hasn't Come Yet Baby (RCA 1714) M 9.50
ELVIS PRESLEY, U.S. Male (RCA 1688) EX 8.50
ELVIS PRESLEY, Fool (RCA 2393) M 4.50
ALAN PRICE SET, Shame (Decca F12691) M 9.50
P.J. PROBY, Try To Forget Her (Liberty LI355367) EX 5.50
P.J. PROBY, To Make A Big Man Cry (Liberty LIB10236) M 7.50
PJ. PROBY, Let The Water Run Down (Liberty LIB10206) M 6.50
PROCOL HAREM, Homberg (Regal Zonophone R23003) EX 3.50
JUDD PROCTOR, Palamino (Parl. R4309) EX 5.50
JUDD PROCTOR, Backfire (Parl. R4920) EX 5.50
GARY PUCKET & UNION GAP, Young Girl (CBS 3305) EX 2.95
GARY PUCKET & UNION GAP, This Girl Is A Woman Now (CBS 4505) M 9.50
RAG DOLLS, Dusty (Stateside SS8398, Demo) VG 15.00
RAINBOWS, What A Guy (London HL9718) EX 17.50
RANDLLS, Martian Hop (London HLU9760) M 15.00
REVELS, Midnight Stroll (Top Rank JAR235) M 42.50
CLIFF RICHARD & DRIFTERS, High Class Baby (Col. DB4203) M 15.00
CLIFF RICHARD & SHADOWS, The Young Ones (Col. DB4701) M 3.50
RIGOR MORTIS, Made In Japan (Track 2094107) M 6.50
TOMMY ROE, Sheila (HMV POP1060) M 5.50
ROLLING STONES, Satisfaction (Decca F12220) EX 8.50
ROLLING STONES, It's All Over Now (Decca F11934) EX 6.50
ROLLING STONES, Last Time (Decca F12104) EX 7.50
ROLLING STONES, Not Fade Away (Decca F11845) EX 7.50
ROLLING STONES, Get Off Of My Cloud (Decca F12263) EX 8.50
ROUTERS, Sting Ray (W. Bros W397, Demo) M 12.50
ROUTERS, Big Band (W. Bros W8108, Demo) EX 8.50
JIMMY RUFFIN, I've Passed This Way Before (Tamla TMG703) EX 4.50
BARRY RYAN, Eloise (MGM 1442) EX 4.50
BOBBY RYDELL, Sway (Col. DB4545) EX 3.50
CRISPIAN ST. PETERS, Almost Persuaded (Decca F12596, Demo) M 12.50
SAINTS, Husky Team (Pye 7N15582) EX 15.00
SAMMY SALVO, Oh Julie (Tri-RCA 1032) EX 12.50
SAM APPLE PIE, Call Me Boss (DJM DJ8274) EX 4.50
SAN REMO STRINGS, Festival Time (Tamla TMG795) EX 7.50
SANTO A. JOHNNY, Teardrop (Parl. R4619) EX 9.50
BILLY SCOTT, Carole (Top Rank JAR270) EX 4.50
SEARCHERS, Goodbye My Love (Pye 7N15794) M 4.50
SEARCHERS, Don't Throw Your Love Away (Pye 7N15030) EX 3.50
SECRETS, The Boy Next Door (Philips BF1298) M 17.50
NEIL SEDAKA, I Go Ape (Tri-RCA 1115) EX 8.50
SHADOWS, Genie With Light Brown Lamp (Col. DB7416) M 4.50
SHADOWS, Stingray (Col. DB7588) EX 4.50
SHADOWS, The War Lord (Col. DB7769) M 4.50
SHADOWS, I Met A Girl (Col. DB7853) EX 5.50

VALERIE SHANE, Meet Me Tonight In Dreamland (Philips P389) EX 4.50
SHANGAANS, The Click Song (Col. DB7671, Factory Sample) M 8.50
DEL SHANNON, Sue's Gonna Be Mine (London HLU9800) EX 4.50
HELEN SHAPIRO, I Apologise (Col. DB4732) EX 3.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4955) M 8.50
DOUG SHELDON, Your Ma Said You Cried etc. (Decca F11416) EX 4.50
SHERRYS, Pop Pop Pop-Eye (London HLW9625) M 17.50
TROY SHONDELL, This Time (London HLGQ432) M 6.50
SIR HENRY 81 HIS BUTLERS, Rolo Sensation(Col. DB8497) EX 4.50
PERCY SLEDGE, When A Man Loves A Woman (Atlantic 584001) EX 4.50
PERCY SLEDGE, Out Of Left Field (Atlantic 584108) EX 5.50
EDDIE SMITH, Upturn (Top Rank JAR285) EX 15.00
SMOKE RING, No Not Much (Buddah 201840) EX 4.50
SONNY & CHER, But You're Mine (Atlantic AT4047) M 3.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) EX 8.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) EX 12.50
SOUNDS INCORPORATED, Spanish Harlem (Col. DB7321) M 6.50
BOB B. SOXX & BLUE JEANS, Zip-A-Dee-Doo-Dah (Lon. HLU9646) EX 12.50
SPARKS, Girl From Germany (Bearsville K15516) EX 6.50
DON SPENCER, Fireball (HMV POP1087) EX 5.50
SPOTNICKS, Just Listen To My Heart (Oriole CB1818) EX 6.50
SPOTNICKS, Anna (Oriole CB1886) M 9.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724) M 8.50
SPOTNICKS, Valentina (Oriole CB1844) EX 7.50
STATLER BROTHERS, Flowers On The Wall (CBS 201976) EX 3.50
RAY STEVENS, Ahab The Arab (Mercury AMT1184) EX 6.50
RHET STOLLER, Countdown (Decca F11738, Demo) M 12.50
STORMER, My Home Town (Ring O' Records 2017113) M 30.00
STRANGELOVES, Cara-Lin (Immediate IM007) EX 25.00
SUPREMES, Everybody's Got Right To Love (Tamla TMG747) EX 4.50
SURFARIS, Waikiki Run (Bruns. 05894) M 12.50
SYMBOLS, Best Part Of Breaking Up (President PT173) M 8.50
PHIL TATE, It's All In The Game (Oriole CB1870, Demo) M 3.50
JOE TEX, You Better Get It (Atlantic AT4021) EX 12.50
THEM, Here Comes The Night (Decca F12094) EX 6.50
JOHNNY TILLOTSON, Send Me The Pillow etc. (London HLA9598) EX 4.50
TIMES, Looking Thru' The Eyes etc. (Parl. R5855) EX 6.50
ART & DOTTY TODD, Chanson D'amour (Tri-London HL38620) EX 9.50
ELEANOR TONER, Danny Boy (Decca F1226?) M 4.50
TORNADOS, Globetrotter (Decca F11562) EX 3.50
MITCHELL TOROK, Caribbean (Gold Tri-London HL8004) EX 27.50
TOYS, A Lovers Concerto (Stateside SS460) EX 4.50
TREMELOES, Be Mine (CBS 3043) M 2.95
TROGGS, Love Is All Around (Page One POF040) M 4.50
TRONICS, Pickin' & Stompin' (Fontana H348) M 8.50
SAMMY TURNER, Always (London HLX8963) M 9.50
TURTLES, Elenore (London HLU10323) EX 3.50
TWINKLE, Golden Lights (Decca F12076) M 7.50
CONWAY TWITTY, It's Only Make Believe (MGM 992) EX 4.50
TYRANNOSAURUS REX, One Inch Rock (Regal Zono. RZ3011) EX 30.00
UGLY'S, It's Alright (Pye 7N15968) EX 15.00
UNDERTAKERS, Just A Little Bit (Pye 7N15607, small wol) EX 9.50
UNICORN, P.F. Sloan (Big T BIG138) M 4.50
UNION EXPRESS, Emily Knows (Decca F13230) EX 6.50
NUIT FOUR + TWO, Concrete And Clay (Decca F12071) EX 3.50
VAL & THE V'S, I Like The Way (CBS 2956) M 12.50
RICKY VALANCE, Movin' Away (Col. DB4543, Demo) EX 6.50
RITCHIE VALENS, La Bamba (London HL9494) EX 12.50
RITCHIE VALENS, La Bamba (Tri-London HL8303) EX 22.00
RITCHIE VALENS, That's My Little Suzie (Tri-London HL8886) M 35.00
LEROY VAN DYKE, Big Man In A Big House (Mercury AMT1173, Demo) M 5.50
VANGUARD SIX, Who's Taking You Home (Dolphin DOS4) EX 15.00
VANITY FARE, Carolina's Coming Home (Page One POF180) EX 4.50
MALCOLM VAUGHAN, More Than A Millionaire (Gold HMV 7M317) EX 4.50
MALCOLM VAUGHAN, Oh I My Papa (Gold HMV POP381) EX 4.50
VENTURES, Blue Moon (London HLG9465) EX 9.50
TONY VICTOR, Dear One (Decca F11459) EX 12.50
GENE VINCENT, Wild Cat (Capitol VL15099) EX 8.50
BOBBY VINTON, Roses Are Red (Col. DB4878) M 3.50
VIPERS, Summertime Blues (Parl. R4484) EX 25.00
VOLCANOS, Polaris (Philips BF1246) EX 12.50
GARY WALKER, You Don't Love Me (CBS 202036) M 12.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793) M 15.00
WASHINGTON D.C.'S, Kisses Sweeter Than Wine (Ember EMBS190) EX 9.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846) M 12.50
WEDGEWOODS, Red Sky At Night (Col. DB8459) EX 9.50
WEDGEWOODS, Flap Flap (Col. 088690, Demo) EX 4.50
BOBBY WELLS, Let's Copp A Groove (Yellow Beacon 3-102) EX 22.50
HOUSTON WELLS, Galway Bay (Parl. R5141) EX 5.50
HOUSTON WELLS, Anna Marie (Parl. R5099) M 7.50
MARY WELLS, My Guy (Stateside SS8288) EX 7.50
WHITE PLAINS, Step Into A Dream (Deram DM371, Demo) EX 4.50
TAM WHITE, Dancing Out Of My Heart (Decca F12723, Demo) M 12.50
WHO, I Can't Explain (Bruns. 05926) M 35.00
WHO, Anyway Anyhow Anywhere (Bruns. 05935) EX 25.00
WHO, My Generation (Bruns. 05944) EX 9.50
WHO, A Legal Matter (Bruns. 05956) EX 37.50
WHO, Substitute / Instant Party(Reaction 591001) EX 20.00
WHO, I'm A Boy (Reaction 594001) M 9.50
WHO, Happy Jack (Reaction 591010) EX 7.50
WILD COUNTRY, Silent Village (Trafalgar TRAF01) M 55.00
MARTY WILDE, Johnny Rocco (Philips PB1002) M 7.50
MARTY WILDE, Tomorrows Clown (Philips PB1191) M 8.50
MARTY WILDE, Jezebel (Philips PB1240) M 6.50
MARTY WILDE, A Teenager In Love (Philips P3926) EX 5.50
MARTY WILDE, Ever Since You Said Goodbye (Philips 3265463F) EX 5.50
DANNY WILLIAMS, The Wild Wind (HMV POP1172) EX 4.50
WISHFUL THINKING, Peanuts (Decca F12627 Demo) M 15.00
MARK WYNTER, Go Away Little Girl (Pye 7N15492) M 3.50
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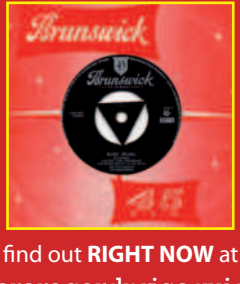

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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
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3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

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Lives

The Dead Daisies' Doug Aldrich on holy ground

The Dead Daisies
Bristol O_2 Academy
3/11/21
A revamped line-up led by Glenn Hughes offered cuts from a new album (*Holy Ground*), including finale highlights, Like No Other (Bassline) and Holy Ground (Shake The Memory). Creedence Clearwater Revival's Fortunate Son and SAHB's Midnight Moses made the cut, too, and Hughes imported some Deep Purple into proceedings. Mistreated allowed guitarist Doug Aldrich to tantalise, while Hughes hit the high notes with ease. Burn wrapped things up in totally 70s fashion, and maybe that's the point.
John Tucker

Natalie Imbruglia
London Kingston Pryzm
19/10/21
A welcome return for the actress/pop star, motherhood having overcome writer's block and sparked creativity. She performed a launch gig for *Firebird*, her first work of originals in over a decade and, treading the boards for the first time in three years, she banished any nerves, strutting across the stage. In her black polka dress, she thrust energy into new songs, the KT Turnstall co-write, Nothing Missing, and comeback swing hit, On My Way. Her rocking band breathed life, soul and colour into the endearing Just Like Old Friends and enchanting Firebird, which wouldn't be out of place in the hands of ABBA. Shiver, Big Mistake and Torn were timely reminders why she became a household name. She remains a sprinkle of fresh air, with plenty to offer.
Mark Taylor

Cats In Space
Wavendon Stables
3/9/21
The grand purveyors of pomp-rock issued *Dive Into Atlantis* in 2020, and its delayed tour saw new pilot, Damien Edwards (*The War Of The Worlds*), on vocals, fizzing with personality, and launching the band to new heights. Their pristine sound saw the crowd singing to the radio-friendly Scars and Silver And Gold, and the rockier, glorious segue of Marionettes and Atlantis. Mad Hatters' Tea Party, I Fell Out Of Love With Rock'n'Roll and Hologram Man were as sweet as they come, bolstered by the twin guitars of Dean Howard and Greg Hart. The colossal Greatest Story Ever Told showcased everyone, and a stripped-down September Rain spotlighted their harmonies. Triumphant. *Liz Medhurst*

Teddy Swims
London King's Cross Nola's
6/10/21
Teddy Swims (Jaten Dimsdale) recorded EPs of original songs to compete with his Billy Eilish and Shania Twain re-treads, and this arresting showcase provided a speakeasy vibe. Sparse accompaniment to his abridged set-list allowed his angelic voice to shine as bright as his gold-capped teeth, especially on single, Simple Things, and Amazing. Teddy's engaging personality matched his appearance, but it was the quality material that spoke for itself, Blowin' Smoke and closer, Bed On Fire, demonstrating stylish delivery. *Paul Davies*

Bauhaus
London Alexandra Palace
30/10/21
Bauhaus returned for a rescheduled show, and the wait was worth it. Kicking off with brooding John Cale cover, Rose Garden, they moved to second gear with Double Dare. In The Flat Field was the first goth casualty of the night, collapsing before being rescued by mad dancing up-front. Classics, God In An Alcove, Terror Couple, Kick In The Eye and She's In Parties followed, the venomous, intense set seeing Murphy spit words out at full throttle. Bassist David J and drummer Kevin Haskins hammered out in top gear, while the distinctive guitar of Daniel Ash made for a spikey vibe. The Man With X Ray Eyes got a rare outing, and the finale featured a darker than black Stigmata Martyr and Thunderous Dark Entries, before an encore of Telegram Sam/Ziggy Stardust, and a melancholic All We Ever Wanted Was Everything. Blinding. *Vincent Forrest*

Two Views

Public Service Broadcasting
Cambridge Corn Exchange
11/11/21
There are few bands that offer spectacle on the scale of PSB, bringing arena-size entertainment to mid-range venues. Based around their recent *Bright Magic*, the setting was Berlin, including support act, EERA, joining on the majority of material. The lights, lasers and projections dazzled, as did leader J Willgoose, and Wrigglesworth, their symmetry and precision synth/percussion performances remarkable. Informing, educating and entertaining, Wales, from *Every Valley*, preceded outer space and British history. Lecture, gig, rave? One of the most innovative outfits playing today. *Daryl Easlea*

Bristol O_2 Academy
26/10/21
A display of wildly atmospheric visuals started with Yuri Gagarin and moon landings nearly distracting from the music. Wearing white attire, PSB brought on an astronaut for Go, adding another dimension to their tumultuous narrative. The tightly-packed audience were next treated to exquisite female vocalist, EERA, a guest on *Bright Magic*, performing Gib Mir Das Licht and People, Let's Dance. Driven by futuristic sound and hypnotic images, it was an other-worldly experience.
Ian Templeton

President Street
London Balham Bedford
19/10/21
President Street, Perth, Australia, is where founder, Pete Moses, grew up, before finding in Melbourne kindred spirit and soulful voice, Ruby, whose musical DNA was coded in the same school as the Minogues. This gig mixed old and new, with 2015's haunting, heartfelt Yeah I Know and aching, wistful Something To Believe, and new, assertive Heartbreak Player and impressive power-ballad, Borrowed Time. Lush synths and euphoric beats pervaded, but lacked depth without their full rhythm section. Still, Pete's multitasking and Ruby's soaring voice were compelling. An upcoming support for Roachford assures a hearty g'day on the road. *Andy Rawll*

The Professionals
Wolverton Craufurd Arms
27/10/21
The Professionals launched into Payola and the throng went crazy (as crazy as middle-aged punks can get). The tour's penultimate night saw a well-oiled machine, not relying on distant glories, as the recent Easily Lead proved. They doffed their caps to the past, though, with Just Another Dream and The Magnificent, old and new mixed up, Silly Thing and Good Man Down making easy bedfellows. Tom Spencer has made the vocal spot his own and confidently commanded centre-stage on closer, 1-2-3. An encore of Stepping Stone ensured a happy ending. *Peter Dennis*
Standout collectable: signed tour poster, £20

An Evening Of Jazz Fireworks
London Cadogan Hall
5/11/21
A sublime show included the wonderful, warm tones of bewitching singer/songwriter, Jo Harrop, superb pianists Paul Edis and Alex Webb, and virtuoso guitarist Chris Standring. Each produced spellbinding masterclasses, backed by strings and harpist, adding velvety lushness to proceedings. Stellar cameos came from ex-Incognito vocalist Tony Momrelle, and Carroll Thompson, interpreting classics backed by the British Standard Time Band. Standring and double-bassist Geoff Gascoyne closed a supreme evening. *Paul Davies*

Hot Chip
London Hackney Earth
7/11/21
An early spectacle, Hard Feelings saw the soulful combination of Hot Chip's Joe Goddard and Amy Douglas, whose self-assuredness was at odds with a prevailing introversion: "My name is Amy Douglas and this ain't the last you've seena me," she said at the end of a set that left everyone with little option but to party. The sincerity of Hot Chip remains their greatest asset – they mean it, man. Their intrinsic schtick, posh white boys as weaponised funk gods, always floors you. By Over & Over, they could've done anything, the sheer glee of watching a band responding to the electricity of their followers never getting old.
Daryl Easlea

Hawkwind
London Palladium
28/10/21
Peerless paragons of prog, spaced-out songs, cosmic vibes, Hawkwind proved that you can't keep a mighty band down, as joyful revellers in the aisles proved. Brock and co opened with deep cut, Magnu. What ensued was an example of time standing still, a supreme sonic soiree unfolding. A topical Right To Decide, alongside much-loved Spirit Of The Age, Levitation and Brainstorm, riveted older fans, as did PXR5's Uncle Sam's On Mars. Newer tracks, Somnus and Unsomnia, blended seamlessly into a tad short set. Still, Hurry On Sundown and Born To Go completed a spellbinding show.
Paul Davies

Credit: (The Dead Daisies) John Tucker

Martin Turner
Sutton Boom Boom Club
5/11/21
The voice, bouncing bass and ex-frontman of Wishbone Ash, Turner celebrated the 50th anniversary of *Pilgrimage*, playing it with his sublime band. They kicked off with a stirring The King Will Come, before the jazzy Vas Dis, hypnotic, rocking Jail Bait, and 12-string balladry of Lullaby. Turner led the party, throbbing bass and good-humoured chat amid the twin guitars of Danny Wilson and Misha Nikolic. Duelling and harmonising, they're arguably as good as classic Ash, switching effortlessly between elegant instrumental passages and chugging rockers. After a break, greatest hits and underrated gems included Blind Eye, You See Red, Sorrel, Doctor and the finale of Blowin' Free. Triumphal. *Nick Dalton*

Gary Clark Jr
Port Chester Capitol Theatre, New York
4/11/21
Gary Clark Jr has been to Planet Blues and found new worlds to explore. He began with Bright Lights, the tall, lean Texan adding Philly soul and a touch of Curtis Mayfield to Cold Blooded and Hold On. Focusing on 2019's *This Land,* a statement of intent on what it means to be a US black man in 2021, Feelin' Like A Million dabbled in reggae, before the brilliant John Lee Hooker boogie of Don't Owe You A Thang. The Guitar Man featured Clark's distinctive, slapped-hard playing, and soul and blues collided in epic fashion on closer, Pearl Cadillac, his tightly-wrapped falsetto and climactic lead runs combining for a lovely send-off. Still the man. *Christopher Walsh*

Evil Scarecrow
Wolverton Craufurd Arms
4/11/21
So much more than an average rock concert, Evil Scarecrow always offer a piece of theatre. Opener, Way To Die, set the tone, while Skull Of Our Enemies found red-eyed monsters flank the stage. A huge inflatable, oversized chopsticks and a giant fly arrived for Master Of The Dojo, while hardcore fans performed trademark dancing on Robototron. Space Dementia saw a crowd of aliens, an astronaut and UFO appear, and they closed with unofficial anthem, Crabulon, with a giant crab onstage. Surreal. *Peter Dennis*

Standout collectable: signed drumsticks, £20

JARV IS
Manchester Albert Hall
2/11/21
Jarvis Cocker stunned fans as he debuted JARV IS, dressed like your favourite art teacher, going back to 1994 for She's A Lady. Prancing around, he declared, "Panto season's come early," and threw out Halloween sweets. A live debut of Bad Friday was followed by Fat Children, Cocker now throwing fruit, before his latest collaboration with Wes Anderson was exhibited. A Brigette Fontaine cover, Il Pleut Sur La Gare, was romantically performed, only for Cunts Are Still Running The World to be met with a roar. A technical issue didn't hold Jarvis back on Pulp's My Legendary Girlfriend, and JARV IS proved that he's still the most mesmerising of musicians. *Brigid Harrison-Draper*

Archie Shepp & Jason Moran
London Barbican
12/11/21
Archie Shepp, 85, walked slowly on, and the living legend began a beguiling set with Coltrane's Wise One. From the first note of his sax, he proved timeless. With the impressive Jason Moran on piano, this was as good as it gets for his faithful followers. Shepp's odd beat poem, Blasé, gamely delivered by French chanteuse Marion Rampal, was a bold misstep. But Fats Waller's Ain't Misbehavin' revealed Shepp's baritone to be in good shape, as did Sometimes I Feel Like A Motherless Child and Let My People Go. Shepp slowly left to a long ovation. *Paul Davies*

Billy Bragg
Bristol O_2 Academy
12/11/21
Promoting *The Million Things That Never Happened*, the title track referenced lockdowns' impact on us all, a beaming Bragg as pleased as the crowd to be back gigging. With grey hair and spectacles, approaching 64, his two-hour show flitted through his 40-year career, opening with A Lover Sings, before introducing Tom Collison (keys/backing vocals). Ten Mysterious Photos That Can't Be Explained and I Will Be Your Shield outlined the importance of empathy, and 1983's The Milkman Of Human Kindness reiterated the theme. Accident Waiting To Happen, Shirley and a closing The Great Leap Forwards saw lyrics updated, encouraging everyone to get jabbed. There was humour, too, in To Have And To Have Not, re-singing the second verse and blaming the error on age. Bragg left as he entered, with a broad smile. We all did. *Ian Templeton*

Bruce Dickinson
London Shepherd's Bush O_2 Empire
16/10/21
This spoken-word evening saw Dickinson regale us with tales from his autobiography, *What Does This Button Do?* . The Iron Maiden frontman held court for two hours-plus without pause, bar sips from his Trooper Beer. With a screen, he went through chronological photos, from school days to his fascination with aircraft. His first forays into music saw him wanting to bang drums, before finding his voice with Speed and Samson. Self-mocking spandex shots and proud moments like Iron Maiden at *Rock In Rio* preceded audience questions, Dickinson surprisingly revealing that Ritchie Blackmore approached him to join Rainbow. The best was saved to last when a fan asked him to sing The Writing On The Wall, a cappella, revealing why he was dubbed 'Air-Raid Siren'. *Mark Taylor*

Glass Animals
Brighton Centre
13/11/21
Glass Animals' frontman, Dave Bayley, couldn't have been more excited to be performing again. After releasing *Dreamland* during lockdown, the pent-up energy of the band and their fans got its outlet. Starting with Life Itself, Bayley quickly built up to a frenzy, letting loose on a stage of palms, neon lights, a basketball hoop, and a swimming pool. "It's Saturday night!" Bayley cried, launching into I Don't Wanna Talk (I Just Wanna Dance), the sound excellent, drums and guitars standing out. For Pork Soda, the customary pineapple was offered to a lucky punter, while the encore featured a Heat Waves that blew the roof off. As Tokyo Drifting goes, "Wavey Davey is on fire." *Angela Lubrano*

Michael Schenker
London Shepherd's Bush O_2 Empire
31/10/21
Teutonic plates shifted as two of Germany's finest rock exports blitzed London. Metal Queen, Doro Pesch, opened with a passionate display, performing a succinct set of fist-raisers from her 35-year career, her time in Warlock represented by the punchy Burning The Witches and unifying anthem, All We Are. Maverick Schenker goes from post-alcohol strength to strength, his latest, *Immortal*, his watchword. For a pulsating 150 minutes, he proffered Flying V wizardry, vocalist Ronnie Romero getting to grips with UFO's Doctor Doctor, a fine reworking of Scorpions' In Search Of The Piece Of Mind, and the new, Dio-esque embrace of Sail The Darkness. A handful of other UFO staples included a jaw-dropping Rock Bottom, with a one-handed solo grand finale, while Steve Mann shone on Too Hot To Handle, before Schenker worked his magic again on Only You Can Rock Me. A breathtakingly brilliant 23-song set that required no encore. *Mark Taylor*

Glass Animals go swimmingly in Brighton

Sarah Jane Morris
London Zedel Brasserie Crazy Coqs
16/11/21
Nobody interprets songs like SJM, be they beautifully-transformed covers of rarely-heard or popular standards, or her own exquisitely self-penned/shared compositions. This rare, unique blend was exemplified by simpatico accompanying guitarists, Tim Cransfield and Tony Remy, who wove six-string magic as SJM took flight. Her sublime baritone offered choice cuts from her album of John Martyn songs, Head And Heart, Couldn't Love You More, Over The Hill and One World. But it was the supreme impudence of adding a verse about refugees/migrants to John Lennon's Imagine that stole the show. A version of Piece Of My Heart displayed mesmeric originality, the trio carrying the torch for performers to set the stage alight. *Paul Davies*

Girlschool/Alcatrazz
Wolverton Craufurd Arms
17/11/21
Alcatrazz pleased with a mixture of old (Island In The Sun) and new (Turn Of The Wheel). They still play with an energy that belies their years, and closer, Temple Of The King, featured fine vocal gymnastics from Doogie White (who's taken over from original frontman, Graham Bonnet, who now has his own Graham Bonnet's Alcatrazz line-up). An air raid siren heralded Girlschool, who hit the ground running with Demolition. The all-female metallers still out-rock most guys, and a punchy Guilty As Sin and risqué Nothing To Lose ramped up the tension. Their long association with Motörhead was honoured with a cover of Bomber, which sat well next to their own Emergency, ensuring all departed with hearing seriously impaired. *Peter Dennis*

Standout collectable: Alcatrazz keyring, £10

Patti Smith
London Royal Albert Hall
4/10/21
The poetic Piss Factory saw Patti Smith, in monochrome suit, open powerfully, mesmerising the gathered faithful. Joined by her offspring, Jackson on guitar, and Jesse on keys, plus six-stringer Lenny Kaye, drummer Jay Dee Daugherty and bassist Tony Shanahan, they added power and intensity to Smith's art. A cover of The Rolling Stones' I'm Free was delivered with an empowering thrust that continued on an exhilarating Land and riveting Gloria. Dylan's One Too Many Mornings saw Patti reminisce about teendom, and People Have The Power raised everyone to their feet, Smith bewitchingly spreading the message that change can come. A heavenly experience. *Mark Taylor*

Send your live reviews to tim.jones@metropolis.co.uk

Credit: (Glass Animals) Angela Lubrano/Livepix

Gig Guide

Biffy Clyro **January** (15) Glasgow SWG3 (16) Dundee Fat Sam's (19) London Kingston Pryzm **June** (12) Donington Park

Blood Red Shoes **January** (18) Bristol Fleece (19) Nottingham Rescue Rooms (20) Birmingham O_2 Institute 2 (21) Leeds Brudenell (22) Manchester Academy 3 (24) Glasgow King Tut's (25) Newcastle St Dominic's Catholic Club (26) Brighton Chalk (27) London Islington Garage

Van Morrison **January** (24) Bristol Hippodrome (27-28) Brighton Dome **March** (23) Edinburgh Playhouse (24) Gateshead Sage **April** (4-5) London Theatre Royal Drury Lane

The Streets **January** (21) Birmingham O_2 Academy (24) Sheffield O_2 Academy (25) Nottingham Rock City (27-28) London Brixton O_2 Academy (31) Leeds O_2 Academy **February** (1) Glasgow O_2 Academy (3) Newcastle O_2 City Hall (4) Manchester O_2 Victoria Warehouse (5) Liverpool Uni Mountford Hall

Shakatak **December** (31) Chelmsford ACanteen **January** (15) Portsmouth New Theatre Royal **February** (17) London Canary Wharf Boisdale **March** (5) Worcester Huntingdon Hall **April** (1) Swansea Jazzland (2) Cardiff Acapela **May** (14) East Grinstead Chequer Mead Theatre (20) St Albans Arena **July** (4-9) London Soho Pizza Express (15) Eastleigh Concorde (31) Hunstanton Princess Theatre **September** (24) Wavendon Stables (25) Dartford Orchard Theatre (27) Buxton Opera House (30, **October** 1) Birmingham Pizza Express (8) Deal Astor Theatre

Emily Sande **January** (15) Sunderland Fire Station (17) Hove Old Market (19) London Camden Roundhouse

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

Bryan Adams **May** (13) Brighton Centre (14) Birmingham Utilita Arena (15) Nottingham Motorpoint Arena (17) Manchester AO Arena (18) Liverpool M&S Bank Arena (20) Newcastle Utilita Arena (26) London Greenwich O_2 **July** (5) Chester Le Street Emirates Riverside (6) Kelso Floors Castle (8) Norwich Blickling Hall

Coldplay **August** (12-13,16) London Wembley Stadium (23) Glasgow Hampden Park Stadium

Paloma Faith **June** (6) Woking New Victoria Theatre (18) Llanelli Parc Y Scarlets (25) Doncaster Racecourse **July** (2) Halifax Piecehall (8) Chepstow Racecourse (16) Darlington Northern Echo Arena (17) Milton Keynes Campbell Park (23) Carlisle Bitts Park (24) Dundee Slessor Gardens (30) Lingfield Park Racecourse (31) Leicester County Cricket Club

Beth Hart **RESCHEDULED** **March 2023** (9) Birmingham Symphony Hall (15) Newcastle O_2 City Hall (17-18) London Palladium

Magma **June** (17-18) London Islington Garage (19) Manchester Band On The Wall

Diana Ross **June** (10) Cardiff Castle (14) Manchester AO Arena (15) Leeds First Direct Arena (18) Liverpool M&S Bank Arena (20) Birmingham Utilita Arena (23-24) London Greenwich O_2 (28) Lytham St Annes Lytham Green (29) Chester Le Street Emirates Riverside

Red Hot Chili Peppers **June** (22) Manchester Emirates Old Trafford (25) London Stadium **July** (1) Glasgow Bellahouston Park

Snoop Dogg **RESCHEDULED** **August** (26) Glasgow SEC Hydro (27) Birmingham Resorts World Arena (30) London Greenwich O_2 **September** (1) Manchester AO Arena (2) Leeds First Direct Arena (16) Belfast SSE Arena

Al Stewart **October** (16) Manchester RNCM (17) Northampton Royal & Derngate (18) Birmingham Town Hall (21) London Cadogan Hall (25) Bexhill De La Warr Pavilion (26) Bristol St George's Hall (27) Guildford G Live (30) Cardiff New Theatre **November** (1) Bournemouth Pavilion (2) Cambridge Corn Exchange (3) Bath Forum

Keith Urban **April** (28) Birmingham O_2 Academy **May** (1) Newcastle O_2 City Hall (3) Manchester O_2 Apollo (6) London Hammersmith Eventim Apollo (9) Edinburgh Playhouse

Warpaint **May** (11) Bristol O_2 Academy (12) Manchester Albert Hall (13) Glasgow SWG3 (17) Bexhill De La Warr Pavilion (18) London Camden Roundhouse

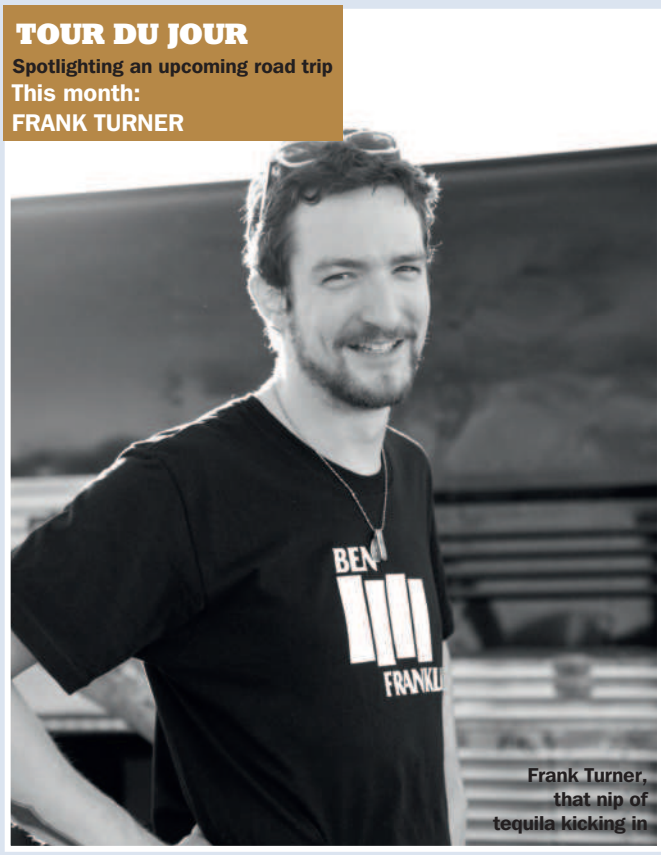
TOUR NEWS

London: **Adele**, Hyde Park, 1-2 July. ■ **Altered Images**, 229, 18 March. ■ **Groove Armada**, Brixton O_2 Academy, 20 April. ■ **Porcupine Tree**, Wembley SSE Arena, 11 November. ■ **Volbeat**, Islington O_2 Academy, 21 May. ■ **Mavis Staples**, Islington Union Chapel, 16-17 July. ■ **Helicopter Of The Holy Ghost**, St Pancras Old Church, 20 April. ■ **Manu Delago**, 22 February, **Gustavo Santaolalla**, 23 July, Barbican. ■ **Supersuckers**, 100 Club, 20 March. ■ **Robert Glasper**, Camden Koko, 9-10 April. *Also:* ■ **The Wedding Present**, Hove Old Market, 22 January. ■ **The Alarm**, Llandudno Venue Cymru, 27-29 January 2023.

For more tours/gig news see www.recordcollectormag.com/latestnews.

TOUR DU JOUR

Spotlighting an upcoming road trip
This month:
FRANK TURNER



Frank Turner, that nip of tequila kicking in

How have you prepared for the tour?
Given everything going on in the world, my main preparation has been praying it would go ahead! Then trying to remember how to do my job. This has been my longest break since I was 16, and unwanted. Thankfully, it's come back to me quickly enough.

Do you have any pre-/post-show routines?
Pre-show, I warm up and stretch my body – which is pretty damaged after two decades touring – and my voice. Maybe a nip of tequila, then a high-five with the band, and on. After-show, a shower.

Will you be playing any songs that you rarely perform?
Every night I try to throw in a deep cut or two. It's fun to keep the catalogue alive, and I think that people appreciate some surprises. The set-list varies night to night, though I tend to end up with some basic pillars for opening and closing, and I move the rest around.

Are there any venues that you're particularly looking forward to?
There are some lovely rooms that I know well. Southampton Guildhall I went to a lot as a kid, and Nottingham Rock City remains the best gig in the world!

Will you check out your tour supports?
I always choose my supports – it's a big thing for me. Opening slots helped my career, and I want to pay that back. Pet Needs and Truckstop Honeymoon are both incredible, and I'm excited to see them night after night. I'd imagine a collaboration is likely by the end of the run. We'll have time to work that out.

Will there be any unusual merchandise on sale?
I tend to approve designs, so there's usually something cool.

Will you be recording any shows for future release?
I record all my shows, though sometimes I wonder what on earth I'm going to do with all the hard drives? I'll get to them one day.

Do you collect bootlegs?
I have mixed feelings. On some levels, I feel like a show is a delicate thing that happens in a room on a certain night with a certain group of people. It's impossible to capture that meaningfully. That said, people enjoy bootlegs, myself included. I have endless bootlegs of Regina Spektor, for example, so it's not something that I lose much sleep over.

Have any recent shows stood out?
I was blown away by The Meffs. Ye gods, they're good!

Frank Turner plays January (18) Ipswich Corn Exchange (19) Norwich UEA (21) Cambridge Junction (22) Boston Gliderdrome (23) Hull City Hall (25) Newcastle City Hall (26) Edinburgh Liquid Room (28) Aberdeen Lemon Tree (30) Glasgow SWG3 February (1) Leeds University (2) Buckley Tivoli (4) Liverpool O_2 Academy (5) Sheffield O_2 Academy (6) Manchester Academy (8) Cardiff Tramshed (9) Coventry HMV Empire (11) Nottingham Rock City (12) Leicester O_2 Academy (13) Birmingham O_2 Institute (14) Swansea Sin City (16) Bristol O_2 Academy (18) Bath Forum (19) Southampton O_2 Guildhall (20) Brighton Dome (22) Exeter University (23) Reading Hexagon (25) Oxford O_2 Academy (26) Folkestone Leas Cliff Hall (27) London Brixton O_2 Academy.

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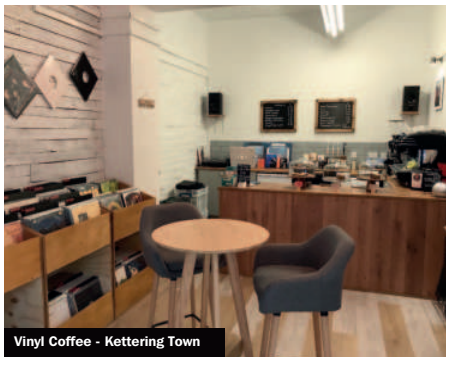
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Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

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NEW **Vinyl Coffee** – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

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Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Astonishing Sounds – 'Established 1986, selling LPs, CDs, 7/12", EPs, Rock, Punk, Reggae, Hip Hop, Drum & Bass, Soul, Funk. Specialist in dance, new and retro.' **3 Hall Street, Burnley, Lancashire BB11 1QJ.** Tel: 01282 455339 / astonishing.sounds@googlemail.com

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kaleidoscope Records – 'Small independent record shop specializing in vinyl – new and used.' **30 Westfield Street, St Helens, Greater Manchester WA10 1QF.** Tel: 01744 454190. greg@krecords.com / www.krecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle NE1 5AG**. Tel: 01912 603246. / Alan@reflexcd.co.uk www.reflexcd.co.uk

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

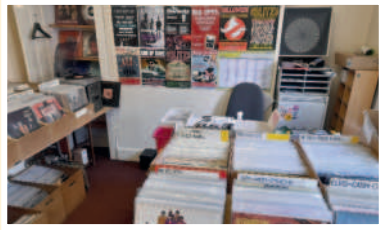
Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 / Email: rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk / www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

Abbazappa Record Shop, Derry

Shop Of The Month: Spiral Archive Records – Northampton



Alex Novak, owner of **Spiral Archive Records**, has run his record shop for over 20 years and also plays in the band Venus Fly Trap. As he tells **Steve Burniston**, the shop is partly like a detective agency for finding vinyl. Such as 1972 album *Dark Round The Edges,* the No 1 collectable in *RC*'s *Guide To Collecting Prog,* by Northampton prog band Dark…

Tell us about the history of your shop and the kind of music you sell.
I started the record shop in 1999 after messing with record fairs for a few years and having an interest in music since the year dot, culminating in being in various bands. I'm still in a band: Venus Fly Trap. Basically, I got fed up of lugging boxes around and trying to find parking. The Electric Ballroom in Camden was always an arduous affair, having to unload outside a busy bus stop/tube station down into a very thin alleyway entrance. I carry an eclectic selection but keep clear of classical, dance and country as there are others who do that better and have more knowledge and interest than I have.

How have your customers' musical tastes changed in recent years?
They've broadly remained the same. The classics always sell, but as time goes on more artists start falling into that category, especially if they've met their demise. Nothing focuses people's attention more than someone's career ending; suddenly we have a beginning, a middle and an end, like any good story. It's the artists who keep going that are difficult to swallow; we prefer the likes of Hendrix, Curtis, Cobain, Winehouse who remain forever youthful. Just lost some local ones: Pat Fish [aka the Jazz Butcher], Eric Whitehouse and Josh Falconer [Jubilee Courts] – all will be missed, not just for the music but for their individual personalities, each unique.

And how can independent record shops like yours continue to thrive?
So long as we stock items that you can't really get anywhere else. Also, collectors are interested in something that they haven't seen before; do look out for items that customers are after, like a detective agency for vinyl.

Tell us about some interesting rare records you have sold in the last couple of years.
Tends to be the classics – Beatles, Stones, Vertigo swirls… but I did manage to find some original Brain and Ohr releases by Jane, Tangerine Dream etc which I picked up in Marburg, Germany when my band were doing some gigs as part of Twinfest – Marburg being twinned with Northampton.

What's your view about the future of CDs?
They will be still with us as another format and as releases they will be in limited numbers, which will make them collectable. They're still convenient and easy to produce while you wait for the vinyl version to be pressed, which seems to be taking longer.

And name one rare record you would love to get for the shop.
Dark; seeing as they're from around here. Have seen them play not that long ago. Not sure if they are functioning any more. [*Read about Dark's highly collectable album in* RC's Guide To Collecting Prog – SB]

Spiral Archive Records, First Floor, 43 Hazelwood Rd, Northampton, NN1 1LG \ Tel: 0797 4885450 / alex@spiralarchive.

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** / Tel: 01512633845.
musicalbox@hotmail.co.uk
www.instagram.com/themusicalboxrecordshop
www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999. www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234. benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591. Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** Tel: +65-6336-9071. vinylucky@hotmail.com http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com**

Hiss & Crackle Records – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Shop 5/117 Nelson Street Wallsend, NSW, Australia 2287** Tel: +61 40010583 / Email: mitchel@hissandcrackle.com www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 - www.hotstuff.se

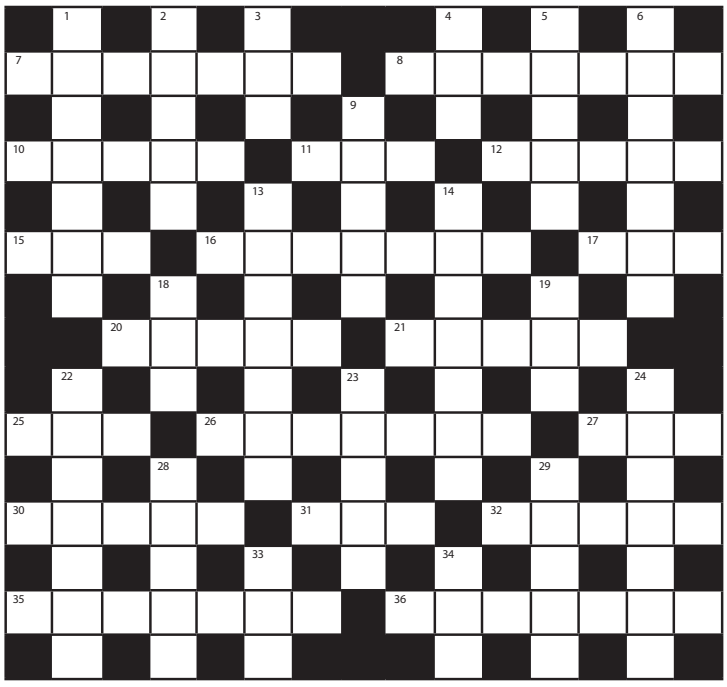
Crossword & Competitions

ACROSS

7) Gene _ (7)
8) _ Thompson (7)
10) 'AKA boot' _ Records (5)
11) _ Of Noise (3)
12) _ City (5)
15) _ Years After (3)
16) *Astounding Sounds,* _ *Music* (7)
17) _ Saul (3)
20) _ Man Records (5)
21) I _ Out (5)
25) _ *Much Pressure* (3)
26) *Get* _ (7)
27) _ Falco (3)
30) _ Of Power (5)
31) Special _ (1,1,1)
32) Spooky _ (5)
35) _ Ya Neck (7)
36) Clash City _ (7)

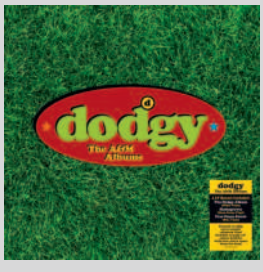
DOWN

1) Shamrock _ (7)
2) _ Of Filth (5)
3) KRS-_ (3)
4) _ Wash (3)
5) _ X (5)
6) 'Tired 90s band' (7)
9) Glittering _ (5)
13) West Yorks band (7)
14) *Bloodied But* _ (7)
18) All That _ Wants (3)
19) "This Is The _" (3)
22) 3 _ Red (7)
23) Van Dyke _ (5)
24) *Assault &* _ (7)
28) _ Boo (5)
29) Hanoi _ (5)
33) Cube, T, Vanilla (3)
34) Stuff, Chip, Chocolate (3)



DODGY VINYL

The first ever Dodgy box set, *The A&M Years* covers the band's classic period in the 90s. Presented across 4LPs, this set features their three classic studio albums: *The Dodgy Album, Homegrown* and *Free Peace Sweet*. Packed with additional info and pictures, this deluxe vinyl collection is released via Demon in February 2022. To be in with a chance of winning a copy please tell us what, in 1994, Dodgy were staying out for: a) the winter solstice, b) the summer, c) the return of Saturn?



POPOL VUH BOX

A true gem for fans, this collector's edition (via BMG) includes the albums *Seligpreisung*, *Coeur de Verre* (OST), *Agape-Agape Love-Love* and *Cobra Verde* (OST), four important progressive rock and proto-ambient works by the band from the 70s and 80s. All albums have been remastered and released on audiophile 180g vinyl with adapted original artwork, including a bonus track on each album plus extensive liner notes and photos. For your chance to get your hands on a set, please tell us: who directed the film *Cobra Verde*?

JEFF LYNNE SIGNED

In his first official book, Jeff Lynne reveals the meticulous planning leading up to the epic *Wembley Or Bust* concert and shares the stories behind a career-spanning catalogue of songs. Lynne reflects on his formative years growing up and his eventual success with ELO, his memories of producing The Beatles' last single, as well as anecdotes from inside the Traveling Wilburys, and his fascinating career outside of ELO. To be in with a chance of winning one of three signed copies, please tell us the name of The Beatles' last single, produced by Jeff Lynne.

BLACK KEYS DELUXE

The Black Keys released a special 10th anniversary edition of their landmark seventh studio album *El Camino* in November via Nonesuch Records. *El Camino (10th Anniversary Deluxe Edition)* is available in several formats, but the cream of the crop is the Super Deluxe edition set of five vinyl LPs that comes with additional sessions, live tracks, a photo collection, poster and lithograph. To put your name in the hat with a chance of winning this vinyl set, please complete and submit this month's crossword.

DECEMBER WINNERS

LENNY KAYE: Neil Pain
JOHN MAYALL: Jeff Brown
CHAMELEONS: Peter Williams
MIGHTY BOOSH: Richie Clark, Patrick Reilly, Phil Nicholson, Peter Dennis

CHRISTMAS 2021 Solution

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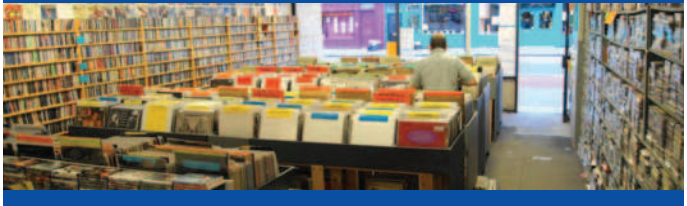
All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 26 January, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

Plastic Wax Records

222 Cheltenham Road, Bristol BS6 5QU

(10 Minutes from Temple Meads Railway Station, Bristol Bus Station and the M32)

Plastic Wax Records is Bristol's longest established independent record shop with the largest range of used vinyl and CDs in the South West, including rare collector editions. We cover most genres: **Rock, Reggae, Soul, Punk, Hip Hop, Prog, Indie, Electronica, Ska, Funk, African, Country, Jazz, Classical** and **Soundtracks.**



We are the leading stockist for **Bristol Archive Records**, who showcase music from the diverse Bristol music scene and feature many artists and releases that are rare or never before released, and **Reggae Archive Records** who feature music from British Reggae labels and artists.

We also offer special discounts for bulk purchases so please enquire for details.

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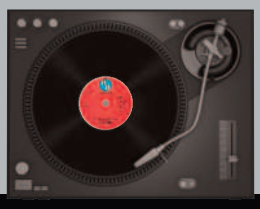


Tori Amos... on the soundtrack to her life

The Beatles Eleanor Rigby
(Parlophone R 5493, 7", UK, 1966) **£15**

I think my mother saw herself in this song, as a minister's wife. She loved my father, but I think she felt trapped. So, I would watch her listen to Eleanor Rigby and I saw that it really transported my mother somewhere, like a wistful sadness. And I wondered if she was thinking what her life might have been had she not been a minister's wife. I think she was very lonely in the church, because she was there for *him*. But she was my best friend. She showed me the world without leaving the living room.

The Jimi Hendrix Experience *Are You Experienced* (Track 612 001, LP, UK, 1967) **£700**

As a piano player, it was Hendrix's guitar that made me think differently. It was a case of, OK, I have to somehow channel this sensual power. There's a rawness coming from deep within the earth that is just creation energy. It's not positive or negative, it's just *power*. And a lot of piano players at that time didn't cross into that. Elton John and Billy Joel were great songwriters, but it was the guitar players who were really dangerous. Sensual male figures like Hendrix became the foundation of my energy as a piano player.

The Doors *L.A. Woman*
(Elektra K 42090, LP, UK, 1971) **£80**

My father was a church minister and didn't approve of what he called "devil music". When my brother, who was about 10 years older than me, brought The Doors in, my father made him march right out. Jim Morrison was such a potent figure and the patriarchy is so afraid of poetry and sexuality. My mantra for how I live my life, and Jim Morrison was really one of the instigators of this, is spiritual erotica. It's that raw sensuality of L.A. Woman and Riders On The Storm, in tight leather trousers.

Leonard Cohen *Songs Of Love And Hate*
(CBS S 69004, LP, UK, 1971) **£15**

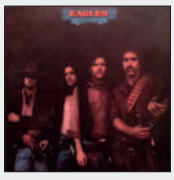
Leonard Cohen was a genius and great wordsmith. In the 90s, I covered Famous Blue Raincoat on a tribute record [*Tower Of Song*]. That was around the time when I started working with a British woman named Judy. She loved him and was a huge aficionado of his work. But I hadn't really listened to him until she sat me down and made me listen through *her* ears. She made it something quite sacred. It was like the blinders came off and I could really hear what he was doing. And how he sang was part of the poetry.

Joni Mitchell *Blue*
(Reprise K 44 128, LP, UK, 1971) **£35**

What I didn't understand fully at the time was how many bands were listening to Joni Mitchell, how much she influenced even the rock genre. It just didn't dawn on me that this beautiful music by this angelic singer-songwriter would also drive artists that were involved in "devil music", as my father would call it. Joni was able to come up with these glorious melodies at a time when folk music, traditionally, didn't have all these arcs. Her phrasing was unique and she was a true original. She blew the doors of possibility open. A Case Of You, in particular, is just incredible.

Stevie Wonder *Innervisions*
(Tamla STMA 8011, LP, UK, 1973) **£15**

Discovering *Innervisions*, particularly Livin' For The City, just changed my life. I hadn't heard anything like that before, whether it was the energy or all the components of it. I think I must have heard it on the radio first, possibly driving to the Peabody [*the Baltimore Conservatory where Amos studied classical piano*]. A lot of piano players weren't utilising their left hand like Stevie Wonder did. But he was really exploring what the left hand could do and that completely opened up a new world for me.

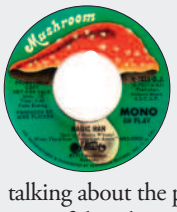


Eagles *Desperado*
(Asylum SYL 9011, LP, UK, 1973) **£12**

Eagles' songs were really great stories. They were such incredible writers. When I started out as a jobbing piano player in the local barroom, Tequila Sunrise and Desperado were two of the songs people would request. The picture I see now, when I think of the song Desperado, is very different from the one I saw when I was 11. But I always thought it was a heartbreaking song about a guy who just wasn't open to loving.

Queen *Killer Queen*
(EMI 2229, 7", UK, 1974) **£6**

We Will Rock You reminds me of my teenage self. It was such a defining moment of that time and having that music. But Killer Queen is just one of the greatest songs ever, not just by Queen. This is the song I want playing at my funeral. We should have the most delicious things you can serve people, so that would be Cristal Rose '91, Moet & Chandon champagne and Killer Queen. And it's really tricky to cover, by the way, because I haven't cracked this one yet. What a great little piano player Freddie was.



Heart Magic Man
(Mushroom M 7011, 7", US, 1975) **£5**

If you haven't spent time with Magic Man and the Wilson sisters, you're really missing something. I loved this when it came out. So many people were talking about the power of men in bands at the time, but Heart were so powerful in their own right. Ann Wilson, that voice! And Pat Benatar is another favourite from that era. What incredible vocalists they were. Nobody can beat either of them when you talk about beautiful power.

The Pretenders Tattooed Love Boys
(Real ARE 9, 7" B-side to Kid, UK, 1979) **£1**

Chrissie Hynde is one of the most important women of the last 100 years. When I heard her sing, "I shot my mouth off/And you showed me what that hole was for", I thought, "My God, this is where I need to expose myself." Sometimes the minister's daughter in me gets drawn to the men so much that I forget about the women. It's a different power that Chrissie, Siouxsie and Debbie Harry tap into. It's just as strong, but in a different way.

Interview: Rob Hughes
Tori's new album,* Ocean To Ocean, *is released by Decca. She tours the UK in March.

UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: Phillip Goodhand-Tait

It was quite by chance that Phillip Goodhand-Tait became a songwriter. His rather good, horn-led 60s r'n'b band, The Stormsville Shakers, had struggled to get a record deal at home but, while playing some French gigs they recorded an EP for EMI offshoot, Odeon.

Back home the soon-to-be-legendary Dick James, who'd just signed a young Reg Dwight, was on the scene.

"One of our managers was trying to get his wife signed to a publishing contract with Dick and the negotiations were going reasonably well," he says. "But Dick wanted something more so the manager said, 'Well, Phillip Goodhand-Tait wrote these songs which were released in France,' and Dick, who pretty well signed anything, signed me to a five-year songwriting contract. I thought all I had to do was wait for stardust."

But James had his other signing and, as a piano-playing singing-songwriter, he was already in the shadow of the aspirant superstar who became Elton John. "So, I saw a *Melody Maker* ad – 'Hit group wants hit songs' – and sent tapes. I was up a ladder painting my manager's flat. Love Affair's Everlasting Love was played to death on Radio Caroline and a flatmate said, 'Your song's the B-side'. It was Gone Are The Songs Of Yesterday, and a B-side meant as much as an A-, so I rang Dick and said, 'Am I going to make money?' and he sent me £250 on account. On a good week I earned £5 and honestly felt I'd never need to work again." And that was without the £2,000 arriving six months later.

Goodhand-Tait juggled life as performer and enabler. The Stormsville Shakers had played the Ricky-Tick clubs in Windsor and their home town of Guildford and were recommended to back US rock'n'roller Larry (Bony Moronie) Williams. "We toured and he was great company, as was Johnny Guitar Watson, his big mate," he recalls. "He was our great hope and we made two albums with him."

One was 1965's *Larry Williams On Stage!* "But it was done in the studio," he points out. "Screaming Lord Sutch provided a bunch of people who contrived to be an audience and he and Screamin' Jay Hawkins made a lot of noise." But the band weren't credited and Williams returned to the States without the Shakers getting a song they could make big: "By that stage he couldn't write a hit song for himself let alone write one for me."

The next disappointment was Long Live Love, written by friend Chris Andrews. "It was a bit poppy but whenever we played it went down a storm," he says. "Chris made a demo with us, took it to his manager and said, 'This could be a hit.' She agreed – and gave it to Sandie Shaw."

In 1965 Shaw made it her second No 1. "We lost out but I learned valuable lessons about songwriting," Goodhand-Tait says. "Then began my real songwriting career."

Having written a Love Affair B-side he was determined to write an A side. "That was A Day Without Love," he notes. "From then I was a professional songwriter not a performing artist."

Cue further disappointment: singer Steve Ellis quit and the band collapsed. "And getting covered was difficult because the fashion was for artists to write their own songs," he explains. "Then Dick started a record company and very shrewdly signed songwriters who could sing on their own demo discs, which was Reg Dwight and me."

Goodhand-Tait, by default, was a singer-songwriter. His four albums for DJM Records have just been compiled in a Cherry Red Records box. "Playing was the only way I could get my songs heard," he says. "On the first, *Rehearsal* [1970], I wasn't even competent at playing and singing at the same time." The records featured top musicians. The second, *I Think I'll Write A Song* [1971], used a Guildford band. "Andy Latimer, the guitarist, was particularly good." Then they formed Camel with Pete Bardens. "For the third, *Songfall* [1972], I went almost acoustic, invited Elton's guitarist Davey Johnstone and drummer Roger Pope; Rick Wakeman, even. My version of Everyday became a turntable hit: Noel Edmonds played it to death on his Sunday show." Little chart action, though. "Elton is a far better salesman than I am!" he says.

"I assumed my songs weren't played – but PRS lost my bank details!"

Artists, however, still used his songs. Roger Daltrey recorded the impressive Oceans Away on *Ride A Rock Horse* [1975] and Parade and Leon on 1977's *One Of The Boys* while Gene Pitney also recorded Oceans Away on *Pitney '75*. No One But You was a 1970 Zoot Money single, produced by Alan Price.

After his DJM contracts expired he moved to Chrysalis, making two albums before his style was kicked in the teeth by punk. "I was pretty much finished, things were desperate. I stopped getting royalties and assumed I was so out of favour that my songs weren't being played anywhere – 10 years later it turned out that the PRS had lost my bank details and I got a cheque for tens of thousands!"

By then he had moved into film. He became chief executive of video company VCL, which eventually became Virgin Video. In 1983 he linked up with the Trilion production company to form Trilion Pictures, recording concerts for no more than some acts spent on a promo video and then licencing them around the world. It was a million-pound-plus business until the market demanded bigger names, cheaper.

He formed SpanTV, which also struggled. "The 80s ended me owning a defunct company," he says – but he had made concert films of many names, from Magnum to Kid Creole, Uriah Heep to Cockney Rebel, and managed to keep the copyright to a vast catalogue.

He vanished for four years, creating children's character Green Ted and writing 46 monthly stories for AmericaOnline. But by the turn of the century he was back doing small gigs, with no manager, although a reformed Stormsville Shakers did release an impressive *Ricky-Tick … 40 Years On* in 2005. And 2008's *The Last Laugh* was a fine album in laid-back Shakers style, with his own take on Bringing On Back The Good Times. Both were on his own Span TV label.

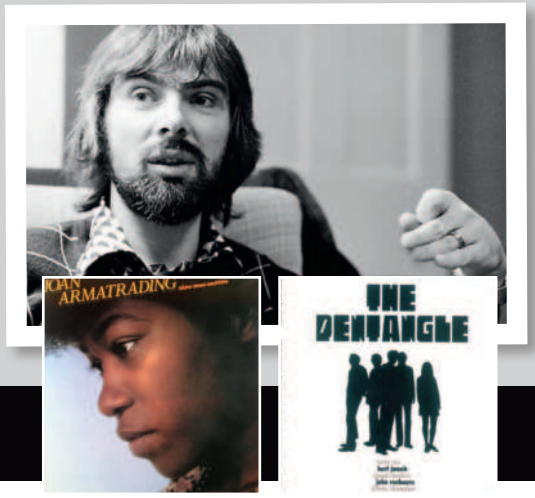
Even though the new collection promises to bring on back the good times, he has sold his keyboards and retired… "unequivocally!" he says, laughing. "My final appearance was in 2014 at the Olympia in Paris. One song I'd played with the band that became Camel, Silverwing, was played nightly on French radio, a turntable hit. I felt a great synergy ending my performing career back where it had started. It was a good way to finish."

Interview: Nick Dalton

Gone Are The Songs Of Yesterday, featuring Phillip Goodhand-Tait's first four solo albums, is on Lemon/Cherry Red.

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: Glyn Johns

As a sound engineer and producer Glyn Johns needs no introduction. Indeed, it's impossible here to shoehorn in all the achievements of a man whose career embraced many of the landmark recordings of the 60s and 70s.

"He's a great engineer," Joan Armatrading tells *RC*. "You need "ears" for that. You need to hear how something sounds to the nth degree. You need to hear if two sounds are cancelling each other out because they're in the same sonic register. You need to know how to mix a completed song so that you get immersed in the emotion of it and make those sounds timeless. Glyn has the ability to do all of those things."

Born and raised in Epsom, it was through his musical proclivities that Johns met many local musicians including Jimmy Page and, later, Ian Stewart whose vast record collection broadened his knowledge of the blues and R&B. Having little idea as to what path to pursue upon leaving school, it was thanks in part to his sister and the persistence of his mother that he landed his first professional job in the music business as an assistant sound engineer with IBC (International Broadcasting Company) at Portland Place under the tutelage of audio supremo Alan Stagg.

It was then regarded as the best equipped and staffed independent recording studio in Europe, and for his first session Johns was assigned to Lonnie Donegan, his favourite recording artist of the time – Rock Island Line being the first record he had ever bought. It was almost too much for a 17-year-old who had only left school a few months earlier in the summer of '59.

Johns conducted his first session as a fully fledged engineer with Joe Brown the following year, which proved a baptism of fire. Whereas the chirpy cockney was instantly affable and encouraging, Johns recalled that his A&R rep, Tony Hatch, was "unbelievably full of his own self-importance, with all the charm of a 50s block of council flats." He declared the session a wash-out. When his IBC peers assessed the master tape and found in their engineer's favour, Hatch was duly larruped, and Johns' lucky star was in the ascendant.

It was through his association with Stewart that he invited The Rolling Stones to make use of the equipment at IBC during a weekend in March '63 when the studios were normally closed. The band readily agreed and cut five traditional blues tracks, ably impressing Johns, who handed the finished tape to studio manager George Clouston. Inexplicably, Clouston failed to capitalise on the opportunity, and so allowed the Stones' newly appointed manager, Andrew Loog Oldman (instantly disliked by Johns) to muscle in and settle the studio fees while sealing a historic deal with Decca.

Unperturbed, Johns next invited Georgie Fame and the Blue Flames along to IBC. Fame readily agreed and brought along producer Shel Talmy. At first, Johns was wary of the forthright American, but soon warmed to his open personality; together they worked on most of the major hits for The Kinks and The Who.

> **"Glyn created a happy atmosphere and that will permeate into the vinyl"**

Having sung lead in his early teens with neighbourhood band, The Presidents, Johns still harboured ambitions of his own to become a singer, and over the years recorded half a dozen singles for various labels. Several were produced by former Shadows drummer, Tony Meehan, and though Johns' overly mannered delivery never proved popular on his home turf, his cover of Jagger/Richards Lady Jane did briefly catapult him to pop idol status in Spain.

When, however, his attempts to establish himself in the UK as a professional singer foundered, it was Shel Talmy who came to the rescue and suggested he offer his services as an engineer on a freelance basis whereby he could earn an hourly rate paid in part by client and studio. Johns ran with the idea and so became the first freelance engineer in the business, soon securing work with Pye Studios in Marble Arch and, briefly, with Olympic at Baker Street before they relocated to Barnes and converted a former cinema into what Johns considered "one of the best recording facilities in the world."

His first session at the studio was for Marianne Faithfull with Andrew Loog Oldman. Johns still had little regard for Oldman, and it was only after he witnessed him take charge of production on a number of sessions that he grudgingly came to realise he was more than simply a PR man. Over the ensuing months the pair developed a mutual respect and Oldman subsequently appointed Johns the engineer for the Stones and also for a number of acts signed to his own newly launched label, Immediate.

His work with the Stones has been well-documented but there's no overrating his importance in capturing the raw but deceptively sophisticated sound they achieved on all their albums from *Out Of Our Heads* (1965) to *Black And Blue* (1976). The same holds true for his work with the Small Faces, culminating serendipitously with *Ogden's Nut Gone Flake* (1968) and those classic debuts for Traffic, McGuinness Flint and Pentangle. "Initially, I was a little scared of Glyn," the latter's Jacqui McShee tells *RC*. "But he was quite approachable and I found him to be attentive and forgiving. It was a pleasure to work with him and the outcome was a tribute to his impressive engineering skills."

As his reputation grew, Johns found himself in increasing demand, engineering and producing for the likes of Eric Clapton, Joe Cocker, Neil Young, the Eagles and the Steve Miller Band, whose first four albums he worked on. More contentiously, his shelved mix of The Beatles' *Let It Be* album has finally seen the light of day as part of the new deluxe box set.

More recently, he has collaborated with Ryan Adams, Band Of Horses and Benmont Tench, but it's the two studio albums he produced for Joan Armatrading that merit five-star approval. On *Joan Armatrading* (1976) and *Show Some Emotion* (1977) Johns succeeds in encapsulating the musicality of the singer and her songs without any of the technical gimcrackery employed today.

"It's always very important when recording to have a great atmosphere," Armatrading offers. "Glyn was always able to create a happy climate in the studio, and that happiness will permeate into the vinyl. It may seem trivial, but a happy and relaxed atmosphere will produce the best-sounding record. I now really appreciate just how lucky I was to be working with such talent."

There's a purity in those recordings that echoes Johns' tenet to facilitate the artist without the intervention of personal ego. A sound man, indeed.

Words: Lin Bensley

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10 OF THE BEST

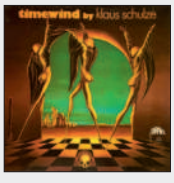
This month: **Progressive Electronic**

White Noise *An Electric Storm*
(Island ILPS 9009, UK, 1969) £25

From the late 50s, the BBC's Radiophonic Workshop smuggled musique concrète into British homes. The Workshop's position was consolidated in 1963 when the theme from *Doctor Who*, arranged by Delia Derbyshire, became a cosmic hit. Derbyshire and colleague David Vorhaus moonlighted as White Noise in the late 60s, making off-kilter, progressive pop, eccentric and playful, and hauntological before Derrida had coined the term. *An Electric Storm* has also aged magnificently.

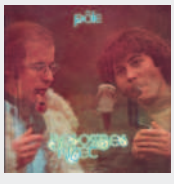
Tangerine Dream *Phaedra*
(Virgin V 2010, UK, 1974) £15

The fifth album from the West Berlin kosmische collective marked a pivotal moment in Tangerine Dream's career. *Phaedra* was the first album recorded in England and their debut for Virgin Records – a fruitful and commercially viable relationship that would last the best part of 10 years. As well as bringing out an album every year in that time, Edgar Froese and Peter Baumann were also keeping Virgin's PR department busy with solo releases. But *Phaedra* acted as the catalyst for it all thanks to the discovery of their secret weapon: the Moog sequencer.



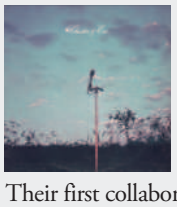
Klaus Schulze *Timewind*
(Brain BRAIN 1075, Germany, 1975) £15

The German electronic musician became a temporary member of Tangerine Dream in their pre-Virgin days, and helped form Ash Ra Tempel before upping and leaving again, deciding instead to pursue his own prolific adventures in kosmische (Schulze still has some way to go to catch up with Tangerine Dream's 160 LPs). He was wowed by the potential of the inchoate sequencer that he'd heard on *Phaedra* the year previous, and developed and dragged out his soundscapes to such prog-like dimensions that Edgar Froese and the gang sound like a pop group in comparison.



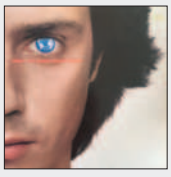
Besombes & Rizet *Pôle*
(Pôle Records PÔLE 0006, France, 1975) £120

The work of a pair of French scientists who traded in their test tubes for tape machines, *Pôle* is a lysergic adventure full of repetitive bass synth and splenetic rolls of percussive thunder. The album sold out its initial 20,000 run on the small label Pôle, who'd added their moniker to the cover at the last minute, against Philippe Besombes and Jean-Louis Rizet's wishes. Re-released a year later by Tapioca, the album had assumed the name *Pôle* because of fans' presumptions. Gonzaï Records reissued this buried treasure once again in 2015, and copies go for a more reasonable £15.



Cluster & Eno *Cluster & Eno*
(Sky Records sky 010, Germany, 1977) £25

This list could have been full of records by Cluster, the constituent members Roedelius or Moebius in their solo guises, or Brian Eno – all giants of ambient. Their first collaborative outing together at the German musicians' country idyll in Forst, alongside production legend Conny Plank, is as uncomplicated as a record can be. The elongated ostinatos feel familiar, but there's a warmth to *Cluster & Eno* that exudes mutual respect. Furthermore, the interaction between Roedelius' nourishing piano and the surrounding electrostatic is expertly intermingled by Plank.



Jean-Michel Jarre *Les Chants Magnétiques*
(Disques Dreyfus FDM 18108, France, 1981) £4

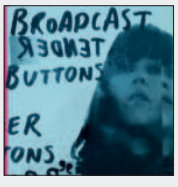
From the mid-70s to the mid-80s, Jean-Michel Jarre's records sold like Rubik's Cubes, and are inexpensive to pick up nowadays as a result. It could have been very different had Jarre, who'd worked at the Cologne studio of Karlheinz Stockhausen, not combined his training with a love of melody and unashamed showmanship. The opening suite of his *Magnetic Fields* LP brings all these together – split into three parts that embraces ostentation while introducing the world to the Fairlight CMI.

Peter Gabriel *Peter Gabriel* **(PG4) (Charisma 6302 201, UK, 1982) £7**

Peter Gabriel's fourth eponymous solo set embraced samplers and digitisation – it was one of the first long players to be recorded digitally and the Fairlight is used almost excessively throughout, bringing together electronic pop and prog in a way not seen since Kraftwerk. The fourth album was recorded in German, and Gabriel experimented with the mixes for *Deutsches Album*, giving the Teutonic fanbase a whole different experience on songs like Schock den Affen (Shock The Monkey).

The Orb *Adventures Beyond the Ultraworld*
(Big Life BLRDLP 5, UK, 1991) £60

Battersea-born Alex Paterson helped take progressive electronica into a new sphere in the late 80s alongside Jimmy Cauty, who'd soon leave for the KLF. *Chill Out* was a logical appendage to rave, starting out as a room where you could step out of clock time and seek refuge from the repetitive beats. Nearly 30 years on, The Orb's *Adventures Beyond the Ultraworld* stands the test of time, a delightful concoction of ambience, samples, loops, dub and psychedelia.



Broadcast *Tender Buttons* **(Warp Records WARP LP136, UK, 2005) £150**

The Birmingham duo of Trish Keenan and James Cargill picked up the baton from Stereolab, taking a retro-futurist entente cordiale and anglicising it – though in a mythical Albion kind of way with folk, drones, and the faint suggestions of clandestine rituals carried out in the countryside. Broadcast had one foot in the future and one firmly in the Radiophonic past, creating ghostly echoes that reverberated along that timeline. Vinyl was scarce back then, so Warp's 2015 reissues are far more affordable.

The Utopia Strong *The Utopia Strong* **(Rocket Recordings LAUNCH172, UK, 2019) £25**

One of the better things to happen in these strange times is snooker legend Steve Davis joining a band. And not just any band – The Utopia Strong also features Coil's Michael J York and wayfaring psychedelian Kavus Torabi. The trio came together for a modular synth jam in Glastonbury and discovered that it sounded very good indeed. While strongly referencing Harmonia, they have a sonic edge all their own.

Words: Jeremy Allen
***Peter Gabriel has reissued four live albums remastered at half-speed, through Caroline International:* Plays Live, Live In Athens, Secret World Live *and* Growing Up Live.**

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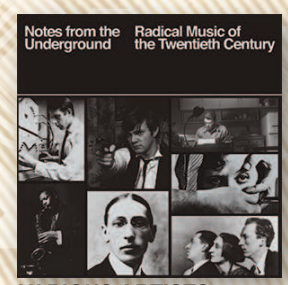

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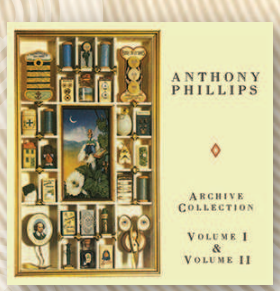

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